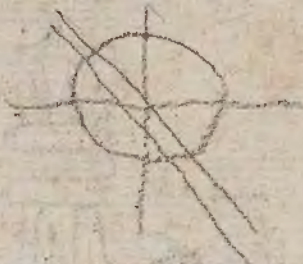




~~H. S.~~
R. J. Thomas }
Charterhouse } 1817



Savage

RB10/55/008

2

[1724]

Bib. 142443

b/c 2022-1293

Rebathed (Middleton), 1992



as



GULIELMUS CROFT Musica Doctor

Natus apud Ealington inferiorem in agro Warwicensi.

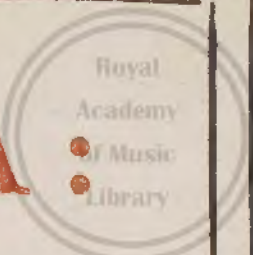
T. Murray pinx

G. Vertue Sculp

Sold by, J. Walsh. & G. Varnoe.



MUSICA SACRA:



O R,
Select ANTHEMS
IN
SCORE,

Consisting of 2, 3, 4, 5, 6, 7 and 8 Parts:

To which is added,

The **BURIAL-SERVICE**, as it is now occasionally
perform'd in *Westminster-Abbey*.

Compos'd by Dr. **WILLIAM CROFT**, Organist, Com-
poser, and Master of the Children of His **MAJESTY'S**
Chapel-Royal, and Organist of St. Peter's Westminster.

V O L. I.

L O N D O N,

*Printed for and sold by John Walfh, Servant to His Majesty, at the Harp and
Hautboy in Catherine-street in the Strand; and John and Joseph Hare, at
the Viol and Flute in Cornhill, near the Royal-Exchange.*



MUSICA SACRA:

OR
SELECT ANTHEMS
IN

SIX OR MORE

Consisting of 1, 2, 3, 4, 5, 6, 7 and 8 Parts:
The present edition is now occasionally
performed in Westminster Abbey.

Composed by Mr. William Croft, Organist, Com-
poser, and Master of the Children of the Chapel-Royal,
and Organist of St. Peter's Westminster.

VOL. I.

LONDON.

Printed for and sold by John Walsh, Grocer to His Majesty, at the Ship and
Horse in Catherine-street in the Strand; and John and Joseph Hurd, at
the Viol and Flute in Cornhill, near the Royal-Exchange.



TO THE

K I N G.

May it Please Your Majesty,

BEING desirous of discharging in the best Manner I can, the Duties of that Station, which by Your Majesty's Most Gracious Favour is assigned me in Your Chapel-Royal, I have composed the following *Anthems*, which having been Honoured with Your Royal Presence, in the Performance, and being now made Publick, are Most Humbly offered to Your Majesty, as the best Testimony of the Inviolable Loyalty and Gratitude of

Your MAJESTY's

Most Dutiful Subject,

and Servant,

WILLIAM CROFT.



TO THE

KING

My dear Sir,

BEING desirous of discharging in the best manner I can, the Duties of this Station, which by Your Majesty's Most Gracious Royal Command is assigned me in Your Chapel-Royal, I have composed the following Anthem, which having been Honoured with Your Royal Presence in the Performance, and being now made Publick, are Most Humbly offered to Your Majesty, as the best Testimony of the inviolable Fidelity and Gratitude of

Your Majesty's

Most Obedient Subject,

and Servant,

WILLIAM CROFT.



GEORGE R.

WHEREAS Our Trusty and Well-beloved *William Croft*, Doctor of Musick, and Organist to Our Chapels Royal; has humbly represented unto Us, that he hath with great Labour and Expence, composed several Anthems upon divers Occasions, for Voices and Instruments, for the Use of Our said Chapels; in order to be Printed and Published in two Volumes in Folio, and has humbly besought Us to grant him Our Royal Privilege and Licence for the sole Printing and Publishing thereof, for the Term of Fourteen Years; We being willing to give all due Encouragement to this his Undertaking, are graciously pleas'd to condescend to his Request; And We do therefore by these Presents, so far as may be agreeable to the Statute in that Case made and provided, grant unto him the said *William Croft*, his Executors, Administrators, and Assigns, Our Royal Licence for the sole Printing and Publishing the said Anthems for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects within Our Kingdoms and Dominions to reprint or abridge the same, either in the like, or in any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *William Croft*, his Heirs, Executors, and Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and other Officers of Our Customs, the Master, Warden, and Company of Stationers, are to take Notice, that due Obedience may be rendred to Our Pleasure herein declared. *Given at Our Court at St. James's, the 30th Day of October, 1724. In the Eleventh Year of Our Reign.*

By His Majesty's Command,

Holles Newcastle.



[Faint, mostly illegible text, likely bleed-through from the reverse side of the page. Some words like "part" and "Trio" are faintly visible.]

T H E P R E F A C E.

THIS being the first Essay of publishing *Church-Musick* in *England*, after the Manner of Printing, wherein this Performance is done, it may not be improper to take Notice of some of the Advantages that may accrue to the *Science* in General from this Method of Publishing the same, as also the Benefit and Ease that *Performers* in this Way may receive, in Order to their Improvement in *Musick*, by having it laid before them in a complete and correct *Score*; But before I proceed to state that Matter in its due Light, it may be observed, That it is not for Want of excellent Compositions in *Church-Musick*, that We have as yet seen so few Instances of their being made Publick in this Way (namely in *Score*): But for Want of the Art of regularly placing and ranging the *Notes*, a Nicety which the old Way of Printing would not admit of. The old *Musick* (especially That which consisted of divers *Parts*, as three *Parts*, or more) was printed in, and performed from *single Parts*, allotted to each *Performer* by Himself: In which Way of Printing them, their Performances were liable to great Uncertainty; and besides, (for Want of Marking out their *Musick* properly by *Bars*,) great Mistakes were committed, both in their written and printed Copies, which not being easily reconciled for Want of a *Score*, some excellent Compositions have been rendred useless, and thereby the Names and Works of great Authors in the *Musical* Way, have, to their Own, and the publick Detriment, been buried in eternal Oblivion.

Indeed, it must be own'd, that Mr. *Purcel's Te Deum* and *Jubilate* were printed in *Score*, but in a Manner quite different from that of the following Performance, by which Means the Faults and Omissions which were at the first committed, are continued through the whole Impression, some of which are so gross as not to be amended, but by some skilful Hand, by Reason whereof that Copy is of little Use to any Person not sufficiently skill'd to rectify the Mistakes therein.

As to what concerns the frequent Transcribing *Church-Musick*, (the only Way hitherto made use of in *Choirs*, to continue the same); 'tis observable, that at this Day it is very difficult to find in the Cathedrals, any one Antient valuable Piece of *Musick*, that does not abound with Faults and Imperfections; The unavoidable Effect of their falling into the Hands of careless and unskilful *Transcribers*; which is an Injury much to be regretted by all who have any Concern or Value for those great Authors, or their Works.

From this short View therefore of the Mischiefs of erroneous Printing and injudicious Transcribing of *Church-Musick*, and the Inconveniences arising

sing from the Manner of Writing and Printing it in separate *Parts* and not in *Score*; it must necessarily follow, That this new Way of conveying the same to Posterity, by Printing it in a complete *Score*, will greatly tend to the Improvement and Advantage of *Musick* in general; which Art of Printing, by the indefatigable Industry of our present Undertaker, is brought to much greater Perfection in *England*, than in any other Part of *Europe*; the manifold Advantages whereof may best be known, and will be most effectually explained by the Use and Practice of it. But for the sake of some to whom this may not appear so obvious, I shall take Leave in this Place to mention a few Instances.

1. A moderate Artist may correct small Errors where there is a *Score* to direct him in the first Instance; but where *Musick* is given in separate *Parts*, in that Case, if Faults be committed therein, the whole must be transcribed in *Score*, in order to enable one to amend those Faults, and even then it will require the Judgment of a skilful Artist to find them out.

2. As to Performers, every one that is but indifferently skill'd in the Art of *Singing*, knows of what improving Advantage it is, at one View to see the Disposition of the *Parts*, and how they depend one upon another, to observe the Beauty of the Composure, and to know upon the slightest View the exact Point where every *Part* takes Place, either in observing the *Pauses* or *Rests*, or filling up the vacant Spaces, by joining properly in the Harmony; and 'tis very obvious, that this Method of publishing *Musick* cannot but be most acceptable to the Judicious and Skilful, it being the only Way whereby They can be capable at one View to find out the Beauties, or discover the Imperfections of any *Piece*, which cannot in any wise be effected, if the *Parts* be kept separate.

When the Benefit and Advantage of this Way of Printing *Church-Musick*, shall, by Use and Practice, be better known and understood, some able Hand may be induced to procure and publish correct Copies in *Score*, of all that is valuable in the *Church-Way*; this it is conceived may be done with no great Expence, if the Cathedral Bodies would give Encouragement to it, by furnishing their *Choirs* with one Copy for every *Performer* of their respective Churches; or, if that be thought too much, one Book to a *Part* for each Side of the *Choir*, and so be supplied with them from Time to Time, as there shall be Occasion; This would probably be Encouragement to the Undertaker of this Work to engage in such a laudable Performance as the Preservation of *Church-Musick*, which Affair might be so well contrived and conducted, as that the *Choral* Bodies might be supplied with them in this correct and perfect State, at a much cheaper Rate than is now paid for imperfect and erroneous Copies.

What was the State of *Church-Musick* before the Reformation, does not appear from any Memorials or Entries thereof, in Books remaining in any of our *Cathedral* Churches: The immortal Mr. *Thomas Tallys*, (who was Organist to the Court in the Reigns of King *Henry VIII.* King *Edward VI.* Queen *Mary* and Queen *Elizabeth*) was the first that ever composed a *Cathedral-Service* in the *English Tongue*, from which excellent Work, justly esteemed at this very Day, We may conclude, that the Art of *Musick* was not Young in this Kingdom in his Days; We may therefore lament the Spoil and Havock that was made at the Reformation, as of Books of all other Kinds, so more especially of *Church-Musick*, which being composed to Words in an unknown Tongue, we may reasonably imagine, suffer'd

fer'd more than ordinary Violence, from the Rage of those *Times*, when every Thing that had the Appearance of Learning and Ingenuity was treated with Contempt, and indiscriminately destroyed, as being supposed to be tainted with *Popery* and *Superstition*; by Means whereof the Art of *Musick*, especially of *Church-Musick*, was brought so low, That were it not for a very few industrious Artists that apply'd themselves to the composing *Musick* to *English* Words, in the Way of *Services* and *Anthems*, for the Use of *Churches*, (at the Beginning of the Reformation,) The Solemnity, Gravity, and Excellency of *Style*, peculiarly proper to *Church-Musick*, had been utterly lost: But so it happened, That what was by Mr. *Tallys* so happily begun, was with great Success carried on, by other great Masters, his Contemporaries and Successors, every Age having since produc'd one or more Persons famous in their Generation for reviving the Credit of that useful *Art*, who by their excellent Performances from Time to Time, have been able to lay a sure Foundation for the perpetual Improvement thereof.

It is observable, That many of those valuable *Works* have suffered no other Injury from the Distance of the Time wherein they were composed, to the present Age, besides what they may have received from *ill Performers*, and from careless and *unskilful Transcribers*; nor has their real Worth and Value been eclipsed by any superior Excellency that has appeared in the *Works* of others, who have exhibited their Labours to the World in the more modern Times: But for Justness and Exactness in the Composition, according to the most strict and nicest Rules of *Harmony*, and for their Sublimity and Elegancy of *Style*, as they have hitherto been most justly esteemed and admired, so 'tis very proper that such Measures should be taken as may preserve *Entire* those worthy *Monuments*, not only in Consideration of their having been serviceable in *Divine Offices* in the several Ages through which they have pass'd, but as they likewise have been, and to future Ages may continue to be the Means of conveying great Light and Instruction to all succeeding Students in that noble and useful *Science*; By encouraging therefore the Publication of them in *This Method*, the *World* will in some Measure recompense the Labours of the worthy Authors by doing Justice to their Memories, and reap the Benefit thereof in the Satisfaction every one may receive in being possess'd of such valuable *Pieces*, published in the most correct Manner, at a very reasonable Expence, the only Way of making them truly useful and acceptable to latest Posterity.

Having spent most of the Time I could well spare from my other necessary Attendances and Avocations, in These Kind of Studies, and my Compositions having been received in the Performance with more Favour than I thought I had Reason to expect, I was easily prevailed upon to make them Publick, that other *Choirs*, besides those for which they were principally compos'd, might be furnish'd with them at easy Rates, in this correct and complete Manner.

At the End of this Volume is printed an *Entire Burial-Service*, which it is hoped will not be unacceptable, there being scarce any Thing of that Kind that is correct in any *Cathedral* in *England*; for Want whereof great Confusion and Perplexity in that Kind of Performance generally ensues, to the great Detriment and Disadvantage of those solemn *Rites*. In that *Service* there is one *Verse* composed by my Predecessor, the Famous Mr. *Henry Purcell*, to which, in Justice to his Memory, his Name is applied; the Reason why I did not compose that *Verse* a-new, (so as to render the whole

Service

Service entirely of my own Composition,) is obvious to every Artist; in the rest of That *Service* composed by me, I have endeavoured, as near as possibly I could, to imitate that great *Master* and celebrated *Composer*, whose Name will for ever stand high in the Rank of Those, who have laboured to improve the *English Style*, in his so happily adapting his Compositions to *English Words* in that elegant and judicious Manner, as was unknown to many of his Predecessors; but in this Respect both *His* and *My* worthy and honoured *Master*, *Dr. Blow*, was known likewise to excel.

I must acknowledge the great Advantages the several *Anthems* here published have received from the great Skill and fine Voices with which they have been performed, Mr. *Elford's* Name upon this Occasion must not be forgotten, who was a bright Example of this Kind, excelling all (as far as is known) that ever went before him, and fit to be imitated by all that come after him, he being in a peculiar Manner eminent for his giving such a due Energy and proper Emphasis to the *Words* of his *Musick*, as rendered it serviceable to the great End of its Institution, which loses much of its Force and Beauty, when by the Unskilfulness of either the *Composer* or *Performer*, the *Words* are rendered obscure and unintelligible, which Excellency of giving the *Words* their due Force (so conspicuous in all Mr. *Elford's* Performances) though it is one of the greatest Beauties and Ornaments of *vocal Musick*, (I am sorry to say) is not generally so well attended to, as it ought to be; though with great Truth and Justice it must be owned, that the present Age is not unfruitful of Persons deserving *Well* in this Respect, from whose excellent Performances the brightest *Musick* receives additional Spirit and Beauty, and even the Worst appears with Advantage.

In all the following Compositions I have endeavoured to keep in my View the Solemnity and Gravity of what may properly be called the *Church-Style* (so visible in the Works of my Predecessors) as it stands distinguish'd from all those light Compositions which are used in Places more proper for such Performances; whether I have in any Degree discharged my self as I ought to do on this *Head*, must be left to the Judgment of others.

W. C.

N A M E S O F T H E S U B S C R I B E R S T O T H I S W O R K.

His Royal Highness G E O R G E Prince of W A L E S.

A.

TH E Right Reverend *John* Lord Bishop of
St. *Asaph*
The Right Honourable the Earl of *Abingdon*
The Reverend Mr. *Edward Aspinwall*, Sub-
Dean of his Majesty's Chapel-Royal
Dr. *Arbutnot*

B.

The Right Honourable the Lord St. *John* of *Bletsoe*
Dr. *Edward Butler* President of *Magdalen* College,
Oxford
The Honourable Sir *John Bridgman*, Bart.
The Reverend Mr. *Richard Banner* of *Marston* Cha-
pel in *Worcestershire*
The Reverend Mr. *John Broadway*, Minor Canon of
Winchester
Mr. *John Bishop*, Organist of the College of *Winchester*
The Reverend Dr. *Barker*, Prebendary of *Westminster*
Mr. *Arthur Bradley*, Gentleman of his Majesty's pri-
vate Musick
Colonel *William Bull*, of *South-Carolina*
The Reverend Dr. *Tho. Bisse*, Chancellor of *Hereford*
Martin Brown, Esq; of *Louth* in *Lincolnshire*
Edward Barker, Esq; of the *Inner-Temple*
The Reverend the Dean and Chapter of *Bristol*
Mr. *John Bennet* of *Walsham* in *Suffolk*
Mr. *Brian*

C.

The Reverend the Dean and Chapter of *Canterbury*
The Reverend Mr. *John Cook*, Prebendary of *Winchester*
The Reverend Dr. *John Cobb*, Warden of the College
of *Winchester*
Mr. *Joseph Centlivre*, Organist to the Earl of *Oxford*
The Reverend Mr. *Tho. Cheyney*, Fellow of *Winchester*
College
Mr. *Henry Coltman* of *Winchester*
Mr *Thomas Collet*
The Reverend Mr. *George Carlton*, one of the Gentle-
men of his Majesty's Chapel Royal
Robert Corker, Esq; of *Trevorder* in *Cornwall*
Alexander Chocke, Esq;
Mr. *Oliver Corr*

Mr. *Simon Child*, Organist of St. *John's* and *New Col-*
lege in *Oxford*
Mr. *John Church*, one of the Gentlemen of his Ma-
jesty's Chapel Royal, and Master of the Children at
Westminster-Abbey
Mr. *Richard Croft*
Mr. *Carey*, Master of Musick
Mr. *Richard Clements*, Bookseller in *Oxon*
Mr. *Crownfield* Bookseller in *Cambridge*
Mr. *Colston*, Bookseller in *Winton*

D.

The Right Honourable the Lord *Digby*
The Reverend Sir *John Dolben*, Bart. Prebendary of
Durham
The Lady *Dolben*
The Library of *Durham*
Mr. *William Davis*, Organist of *Worcester*
The Reverend Mr. *Davis*, Student of *Christ-Church*
Oxford
The Reverend Mr. *William Dingley*
The Reverend Dr. *William Delaune*, President of
St. *John's* College, *Oxford*
The Reverend Dr. *Dibben* Precentor of St. *Paul's*
The Reverend Dr. *John Dobson* Warden of *New Col-*
lege, *Oxford*
Mr. *John Dine* of the Cathedral Church of *Bristol*

E.

The Reverend Mr. *Sampson Estwick* of St. *Paul's*
Mr. *Thomas Edwards*, one of the Gentlemen of his
Majesty's Chapel Royal
John Ecton, Esq;

F.

The Honourable and Reverend Dr. *Finch*, Dean of *Nor-*
The Honourable and Reverend Dr. *Finch* Prebendary
of *Nor*
The Reverend Mr. *George Fern*, one of the Minor
Canons of *Winchester*
Mr. *John Freeman*, one of the Gentlemen of his Ma-
jesty's Chapel Royal
Mr. *Fanquier*

G. The

G.

The Reverend Mr. *Gardiner*
 The Reverend Dr. *Godolphin*, Dean of *St. Paul's*
 The Reverend Mr. *Walter Garret*, Chantor of *Winchester*
 The Reverend Mr. *John Gosling* Sub-Dean of *St. Paul's*
 Mr. *Maurice Green*, Organist of *St. Paul's*
 The Reverend Dr. *Gee*, Dean of *Lincoln*
 The Reverend Dr. *Gooch*, Prebendary of *Chichester*
 Mr. *Richard Goodson*, Professor of Musick in the University of *Oxford*
 Mr. *Bernard Gates*, one of the Gentlemen of his Majesty's Chapel Royal
David Gansell, Esq; of *Lepton Grange*
 Mr. *John Green*, Jun. of *Falmouth*
 The Reverend Mr. *Giffard*, Prebendary of *Norwich* for the Church of *Norwich*

H.

Sir *Thomas Hammer*, Bart.
 The Reverend Dr. *Hare*, Dean of *Worcester*
Hewer Edgley Hewer, Esq;
 Mr. *Francis Hughes*, one of the Gentlemen of his Majesty's Chapel Royal
 Mr. *James Hesselstine*, Organist of *Durham*
John Harrington, Esq; of *Kelston*
 The Reverend Mr. *John Hicks* Priest Vicar at *Exeter*
 Mr. *Philip Hart*, Organist of *St. Andrews Undershaft*
 Mr. *Joseph Haukes*
 Mr. *James Hawkins*, Organist of *Peterborough*
 The Reverend Mr. *Samuel Haderson*, Publick Library-Keeper to the University of *Cambridge*, for *King's College Chapel*.
 Mr. *Henry Harrington*
 Mr. *William Hine*, Organist of *Glocester*
 The Reverend Mr. *William Harcey*, one of the Minor Canons of *Winchester*
 The Reverend Mr. *Robert Hulbert*, one of the Minor Canons of *Chichester*
 Mr. *Francis Hildyard*, Bookseller in *York*
 Mr. *Hare*, Musickfeller in *Cornhill*
 Mr. *Edward Heath*, Apothecary in *Westminster*

I.

The Reverend Mr. *Jefferies*, one of the Minor Canons of *Winchester*
 Mr. *Hack*, Organist of *St. Saviour's Southwark*.
 The Reverend Dr. *Jenkin*, Master of *St. John's College, Cambridge*
 Mr. *John Isum*, Organist of *St. Andrew's Holborn*

K.

Mr. *Charles King* Almoner of *St. Paul's*
 Mr. *James Kent*, Organist of *Finedon* in *Northamptonshire*

L.

The Right Reverend *Edmund* Lord Bishop of *London*, Dean of his Majesty's Chapel Royal
 The Reverend Dr. *Laney*, Master of *Pembroke-Hall, Cambridge*
 Mr. *William Lee*, Organist of *Southwell*
 Mr. *Benjamin Lambe*, Organist of *Eaton College*
 The Dean and Chapter of *Lincoln*
 Mr. *John Loeillet*
 The Reverend Mr. *Leghbrook*, Fellow of *Brasenose College* in *Oxford*
 Mr. *Leake* Bookseller in *Bath*

M.

The Right Honourable *Thomas* Earl of *Macclesfield*, Lord High Chancellor of *Great Britain*
 The Reverend Dr. *Manningham*, Prebendary of *Westminster*
 The Honourable and Reverend Dr. *Mountague*, Dean of *Durham*
 Mr. *Merchant*, Master of Musick to the Right Honourable Lord *Tyrconnel*

Mr. *William Meux*

Mr. *Matthew Mattock*, of the Cathedral of *Bristol*

N.

The Reverend Mr. *John Nickols*, second Master of *Westminster School*
Richard Norton, Esq; of *Southwick* in *Hampshire*

O.

The Right Honourable the Earl of *Oxford*

P.

The Reverend Mr. *Thomas Prince* Fellow of *New College Oxford*
 Mr. *Charles Peach*, Organist of *Rocheester*
 The Reverend Dr. *Pelling*, Canon of *Windsor*
 Dr. *Pepusch*
 The Reverend Mr. *Pearsehouse*
 Mr. *Nathanael Priest*, Organist of *Bristol*
 Mr. *Joseph Priest*, Organist of *Bath*
Duke Parsons, Esq;

R.

The Right Reverend *Samuel* Lord Bishop of *Rocheester*, and Dean of *Westminster*
 Mr. *Francis Rowe*
 Mr. *Thomas Ridding*
 Mr. *Vaughan Richardson*, Organist of *Winchester*
 Mr. *Randal*, one of the Gentlemen of his Majesty's Chapel Royal
 Mr. *Jeremiah Ridge* of *St. James's Market*
 Mr. *John Robinson* of *Hammer Smith*
 Mr. *John Robinson*, Organist of *St. Laurence*, by *Guildhall*,

S.

The Right Reverend *Benjamin* Lord Bishop of *Salisbury*
 The Right Honourable the Lady *Scudamore*
 The Reverend Dr. *Robert Shippen*, Principal of *Brasenose College, Oxford*
 The Dean and Chapter of *Salisbury*
 Mr. *Henry Swarbrick*, Organist of *Hereford*
 Mr. *James Shakelton* of *Stoke Newington*
 Mr. *Christopher Shrider*, Organ-BUILDER to his Majesty
 Mr. *Henry Simons*, Organist of *Ludgate*, and one of his Majesty's private Musick
 The Reverend Mr. *Charles Scot* Fellow of *Winchester College*
 Mr. *John Smart*
 The Reverend Dr. *Swift*, Dean of *St. Patrick's Dublin*
 Mr. *Short*, Organist of *St. Sepulchres London*
 The Reverend Dr. *Snape*, Provost of *King's College, Cambridge*

T.

Mr. *Roger Townsend* of *Warminster*
 The Reverend Dr. *Trimmell*, Dean of *Winchester*
 Mr. *Thorne*, Bookseller
 Dr. *Thomas Tudway*, Organist of *King's College*, and Professor of Musick to the University of *Cambridge*

W.

Mr. *John Weldon*, Organist and Composer of Musick for his Majesty's Chapel Royal
 Mr. *Leonard Woodeson*
 Mr. *Samuel Weeley*, one of the Gentlemen of his Majesty's Chapel Royal
 Mr. *Humphry Wanley*
 Mr. *Charles Wheeler*, Musick Master at *Oxford*
 Mr. *William Wheeler*, Organist of *Newbury*
 The Reverend Dr. *Walmsley*, Dean of *Litchfield*
 The Reverend Dr. *Charles Woodroffe*, Prebendary of *Winchester*
 The College of *Winchester*
 Mr. *John Webber*, Organist of *Boston* in *Lincolnshire*
 The Cathedral Church of *Winchester*

Y.

Mr. *Anthony Young*, Organist of *St. Clement's Danes*.

A Table of the Anthems contain'd in this Volume

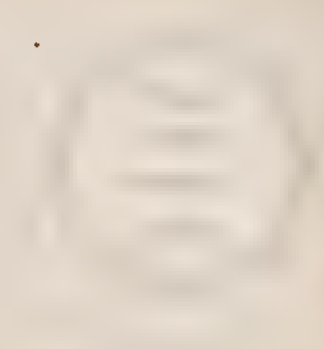
^H Hear my prayer O Lord	8 Voices.	Page 116
^I I will sing unto the Lord	2 voi:.	95
I am the Resurrection	4 voi:.	177
^L Lord what Love have I unto thy Law.	2 voi:.	10
^O Out of the Deep have I call'd	2 voi:.	40
O Lord thou hast searched me out	3 voi:.	49
O Lord rebuke me not	6 voi:.	79
O be Joyfull in God	Solo	123
O Lord God of my salvation	3 voi:.	134
^P Praise the Lord O my Soul	3 voi:.	102
^R Rejoyce in the Lord. for Voices & Instruments		143
^S Sing unto God O ye Kingdoms	Solo	1
Sing unto the Lord & praise his name	3 voi:.	18
^T The Lord is my strength	4 voi:.	67
^W We will rejoyce in thy salvation	4 voi:.	31
We wait for thy loveing kindness	3 voi:.	87

N.B. The following divine Works may be had where these are sold

Harmonia Sacra
Divine Harmony 2 Vol:
The divine Companion
Lyra davidica divine Songs



D^r Blows Psalms
M^r Purcells Psalms
M^r Bishops Psalms
M^r Church's new Psalmedy



Handwritten text or markings along the right edge of the page, possibly bleed-through from the reverse side. The text is arranged in vertical columns and includes various symbols and characters, some of which are partially cut off by the edge of the page.

Anthem Psalm the 68th Vers 32.

1

Organ Loud 76 76 43 9 6 43 Sing Si. 4... ny unto God 76 Loud

Soft

76 5 9 6 43 Sing Si. 4... ny unto God O ye Kingdoms ye Kingdoms 76 Loud

Soft

of the Earth Loud 7 5 Soft O Sing Prai... ses Loud 7 6 Soft O Sing Prai... ses Loud

6 5 43 6 5 6 5

O Sing Prai... ses unto the 7 6 7 8 9

Soft

Lord 6 3* 7 5 O Sing Prai... ses Loud 7 5 Soft O Sing Prai... ses Loud

Loud Soft 6 5 6

O Sing Prai... ses unto the 7 5 6 7 8

Soft

Lord. 6 13 Loud

Palm the 68.th

Singing unto God, Singing unto God O ye Kingdoms of the Earth, Sing, Sing unto God, Sing unto God O ye Kingdoms of the Earth, O Sing Praises, O Sing Praises, O sing Praises unto the Lord, O sing Praises unto the Lord, Sing Praises unto the Lord, Sing Praises unto the Lord.

Psalm the 68.th

3

ses, Sing Prais... ses un to the Lord.

Prai... ses un to the Lord.

ses Sing Prais... ses Sing Praises un to the Lord. Vers

Praises Sing Prais... ses un to the Lord. Lord Organ left hand

Who sitteth in the Heav'ns

ver all, who sitteth in the Heav'ns, o... ver

all
Lord Organ

Who sitteth in the Heav'ns, ... ver
soft

all, who sitteth in the Heav'ns, o... ver all,

Lo He doth send out his Voice, Lo He doth

Palm the 68th

send out his Voice, Yea and that a Migh...

76 43 Loud 6 7 4* 6 4 76 Soft

tu Voice; Lo he doth send out his Voice

76 6 Loud

Yea and that a Migh...

43 Soft

ty, Migh. ty Voice, Yea and that a

43 6 76 76 43 6

Migh ty Voice, L... he doth

#3 4* # 6

send out his Voi...ce, Yea and that a Migh

43# 4 8 43 76

ty, Mighty Voice

76 76 43 4 4*

Loud

Slow

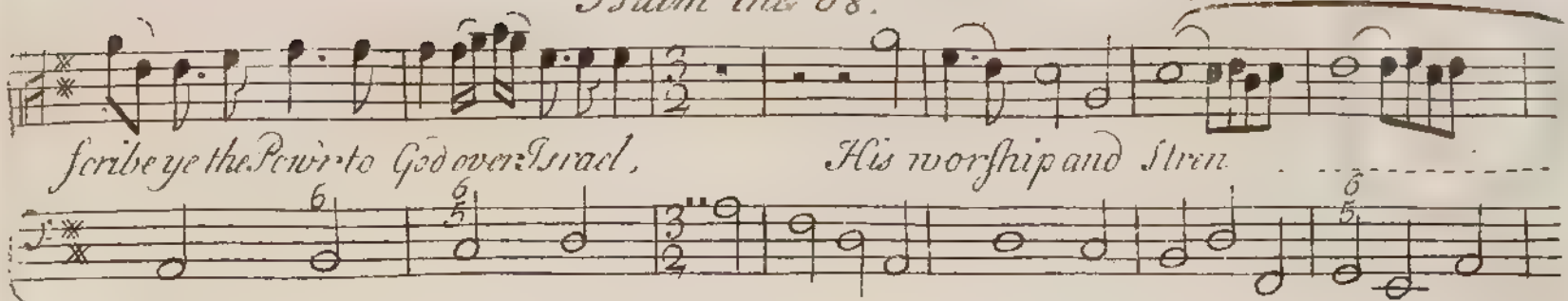
Ascribe ye the Pow'r to God over Israel.

76

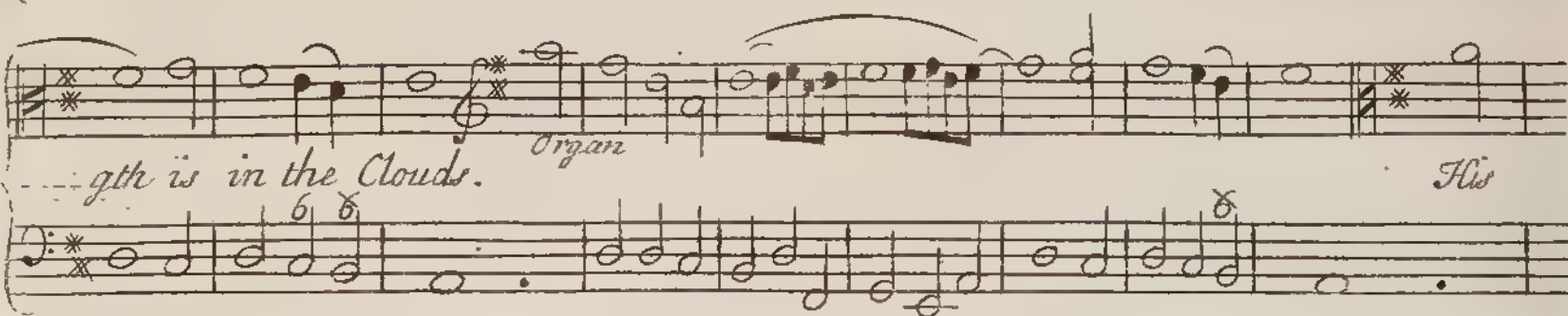
Psalms the 68th

5

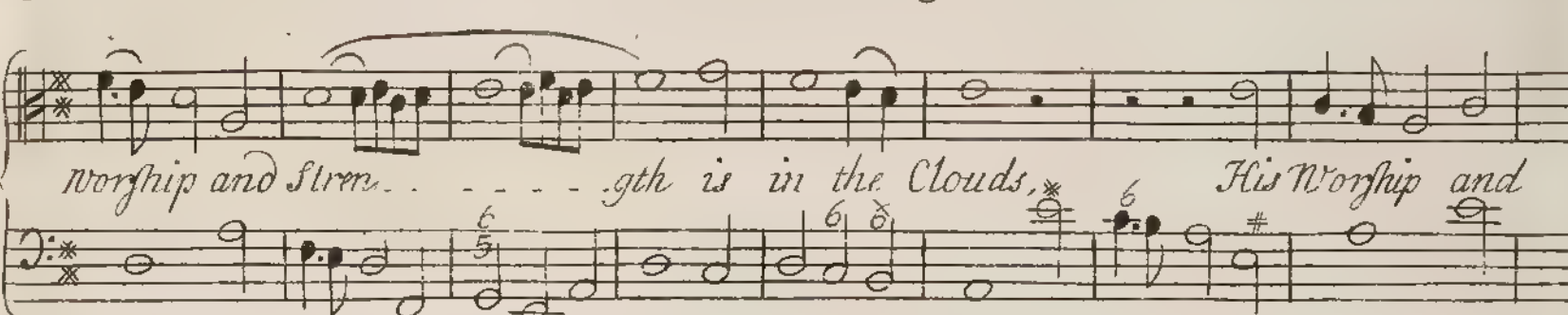
scribe ye the Power to God over Israel, His worship and Stren



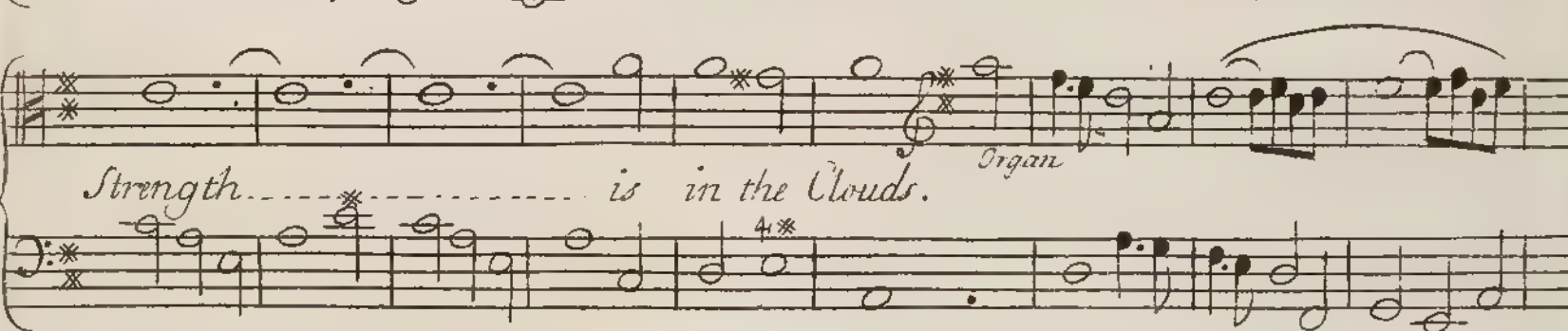
gth is in the Clouds. Organ His



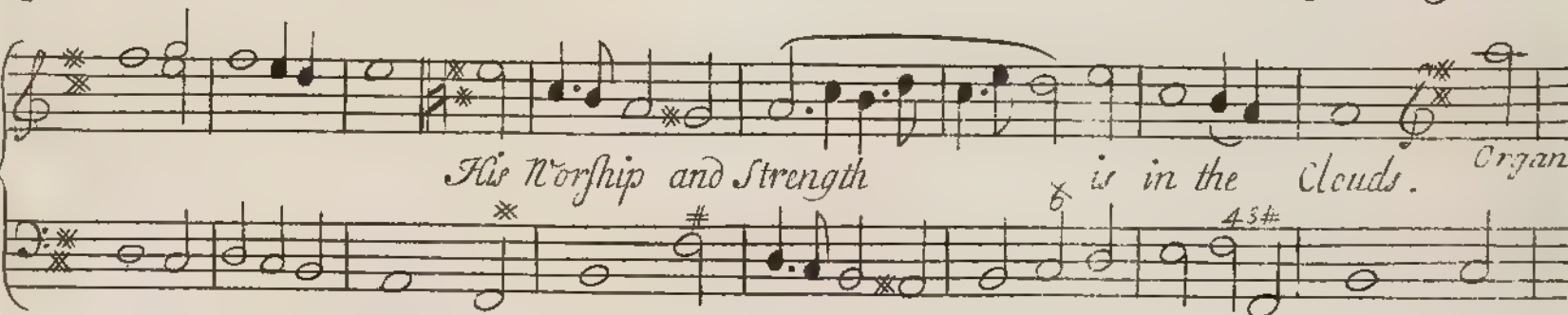
Worship and Stren... gth is in the Clouds, His Worship and



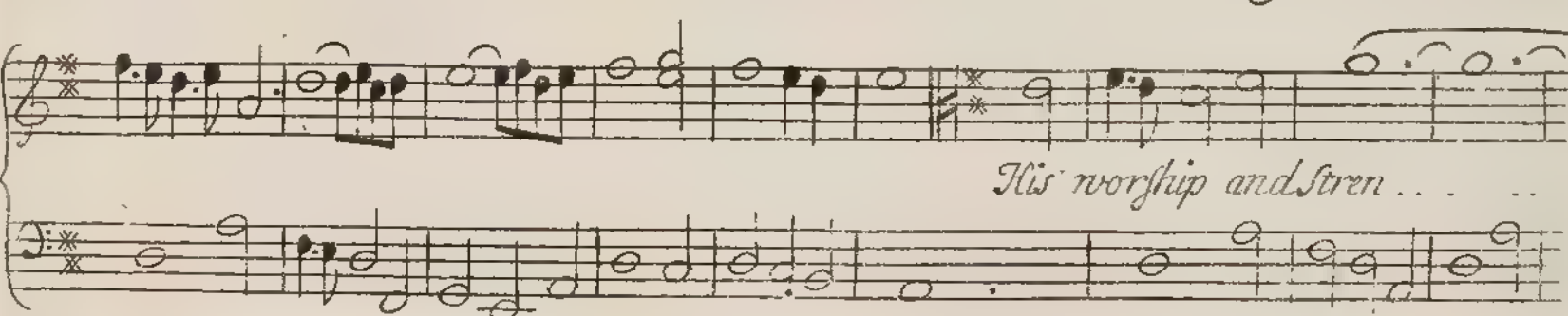
Strength... is in the Clouds. Organ



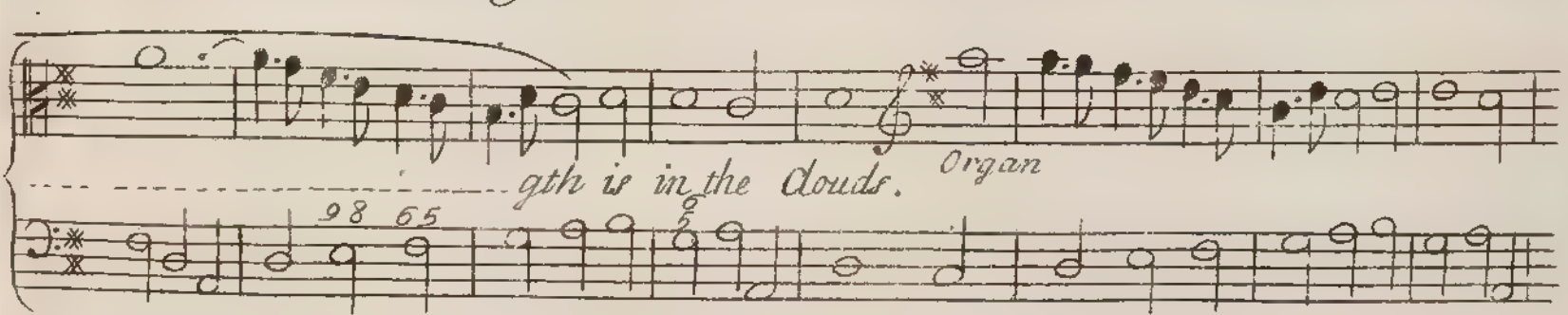
His Worship and Strength is in the Clouds. Organ



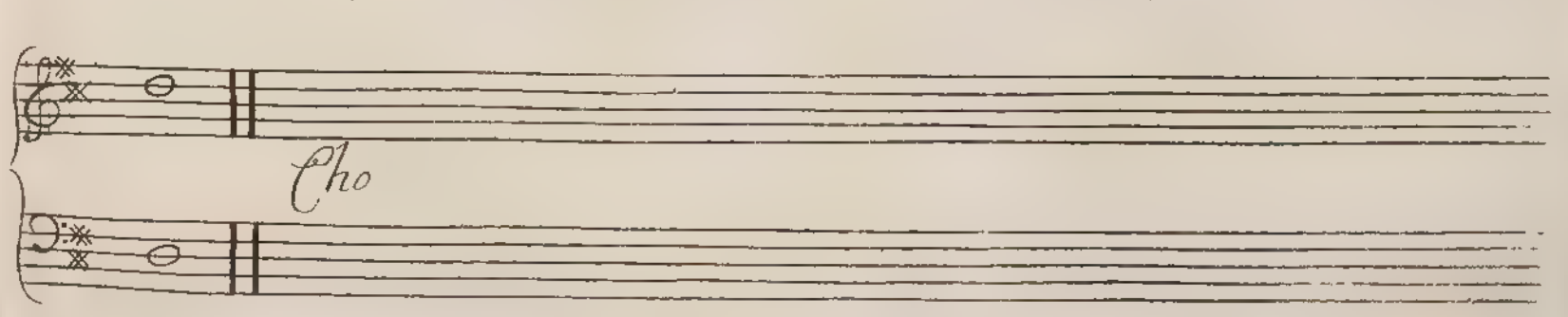
His worship and Stren...



gth is in the Clouds. Organ

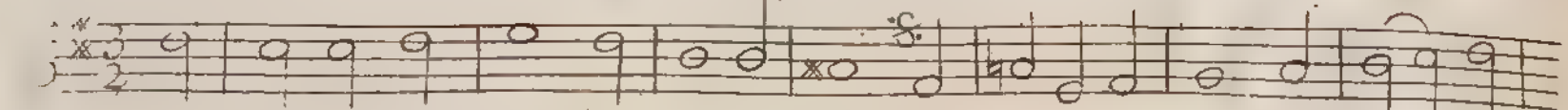


Cho

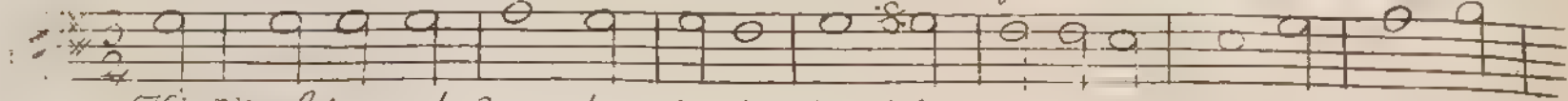


Chorus

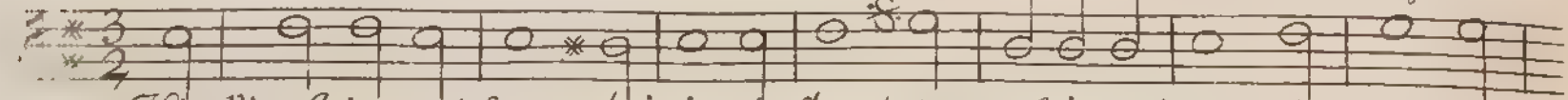
Psalm the 68th



His Worship and Strength is in the Clouds His Worship and Strength & Strength is



His Worship and Strength is in the Clouds His Worship and Strength & Strength is



His Worship and Strength is in the Clouds His Worship and Strength & Strength is



His Worship and Strength is in the Clouds His Worship and Strength & Strength is



in the Clouds. Vers Slow



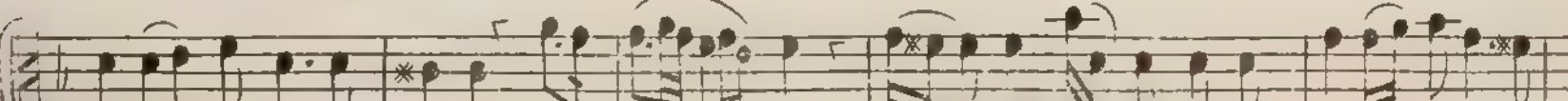
in the Clouds. O God. O God. Wonderfull, Wonderfull art



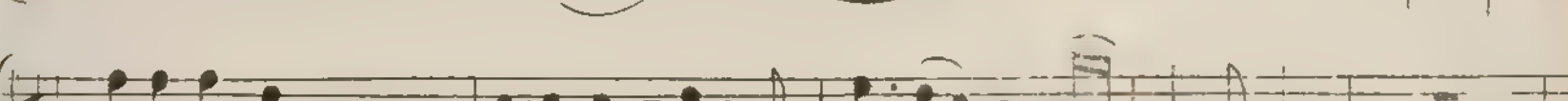
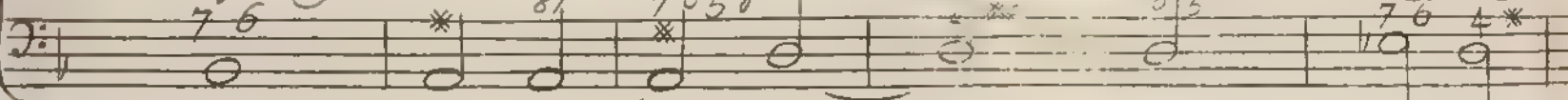
in the Clouds.



in the Clouds.



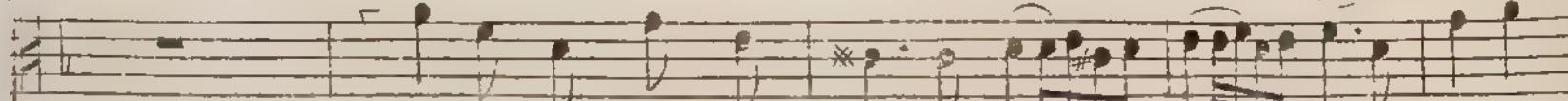
thou in thy Holy Places. O. O God. Wonderfull, Wonderfull art thou in thy Holy



Places, in the God of Israel. in the God the God of Israel. *Faster*



2 Diapasons great Organ

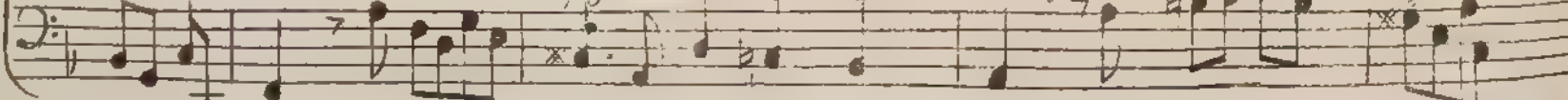


He will give Strength & Pow'r give Strength & Pow'r in



to his People

He will give Strength & Pow'r give Strength & Pow'r in



Prize the 68.th

Here all

to his People. He will give Strength & Pow'r He will give Strength He

will give Strength & Pow'r un to his People, He will give Strength. He will give

Strength & Pow'r unto his People.

Chorus. *Slow* *Faster*

Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed
Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed
Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed
Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed
Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed
Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed
be God. Blessed be God. A. men. A.
be God. Blessed be God. A. men. A.
be God. Blessed be God. A. men. A. men
be God. Blessed
be God. A.

Psalms the 68th

9

be God. A. men. A.

A. men. A.

A. men. A.

men. A. men. A.

76 # 87 98 6# 76 # 4 # 5 4 3

be God. A. men. A.

men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.

Lord, what Love have I un. to thy Law, what Love have

Grave Lord, what Love have I

I unto thy Law, all the Day long all the Day long is my Study

unto thy Law, all the Day long all the Day long is my Study my Study

565

in it; Lord, what Love have I what Love have I unto thy Law, all the Day

in it: Lord, what Love have I unto thy Law, all

876 65 70 4 0 5 4 65

long, all the Day long is my Study in it; all, all the Day long,

the Day the Day long is my Study in it; all, all the Day

3 5 4 4 3 6 6 6 6 6

all the Day, the Day long is my Study in it; all, all the Day

long, all the Day the Day long is my Study in it; all, all the Day long,

65 75 4 6 6 6 6 6

long, all the Day, the Day long is my Study in it. Organ

all the Day, the Day long is my Study in it.

75 # 43#

Chorus

Lord, what Love have I unto thy Law; all the Day

Lord, what Love have I unto thy Law;

Lord, what Love have I unto thy Law; all

Lord, what Love have I unto thy Law; Organ

long, the Day long is my Study, my Study in it; all the Day

all the Day long is my Study in it all

the Day long, the Day long is my Study in it; all the Day

all the Day long is my Study, my Study in it; all the Day

long is my Study, my Study in it; all the Day long all the Day

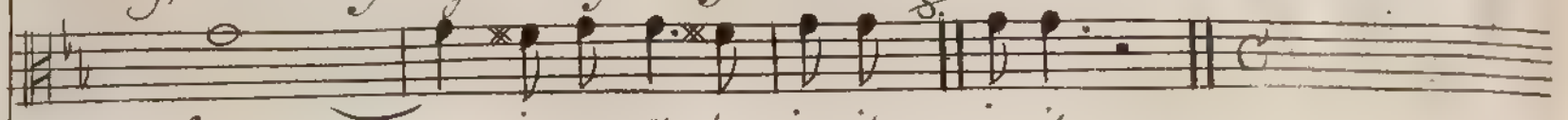
the Day long is my Study in it; all the Day long, all the Day

long is my Study, my Study in it; all the Day

long is my Study, my Study in it;



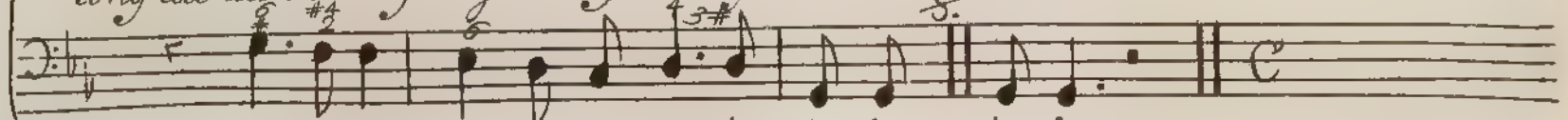
long, all the Day long is my Study in it in it.



long is my Study in it in it.



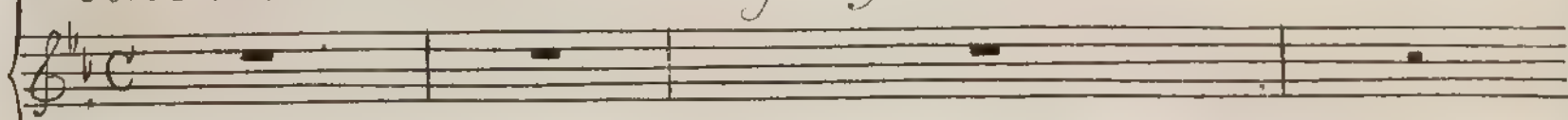
long all all the Day long is my Study in it in it.



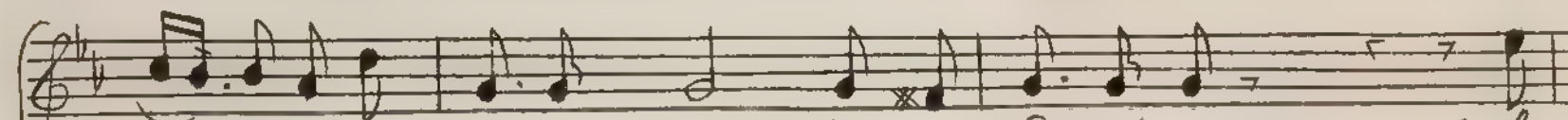
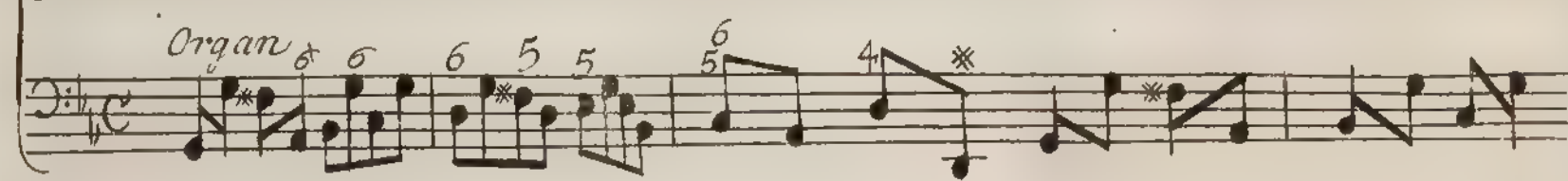
all the Day long is my Study in it in it.



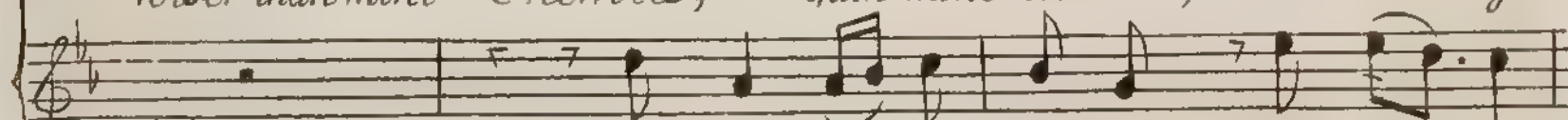
Verse 2 Voices Thou through thy Commandments, hast made me



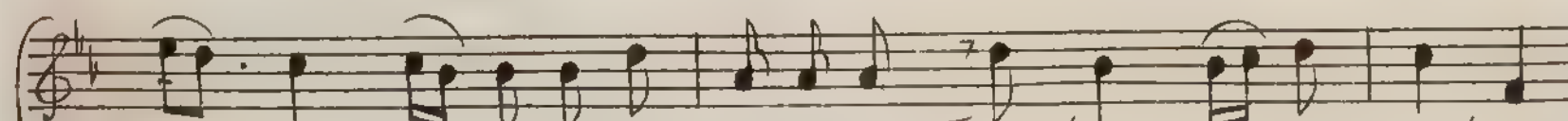
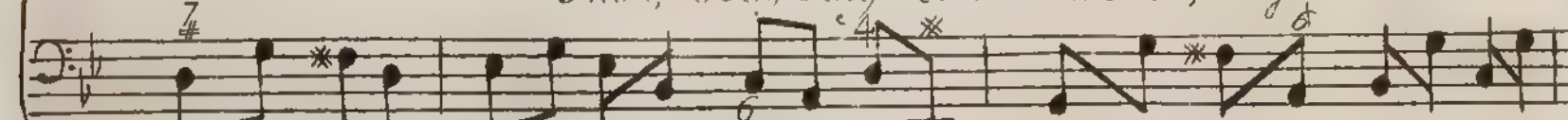
Organ



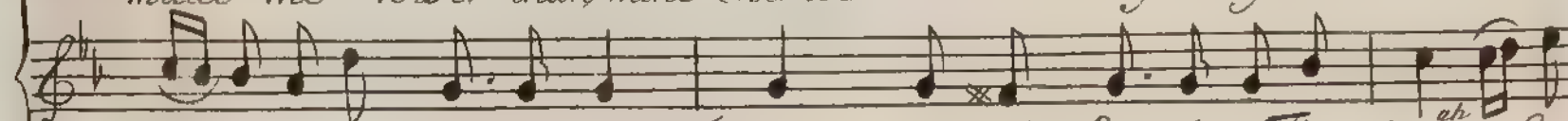
wiser than mine Enemies, than mine Enemies; hast



Thou, through thy Commandments, hast made me



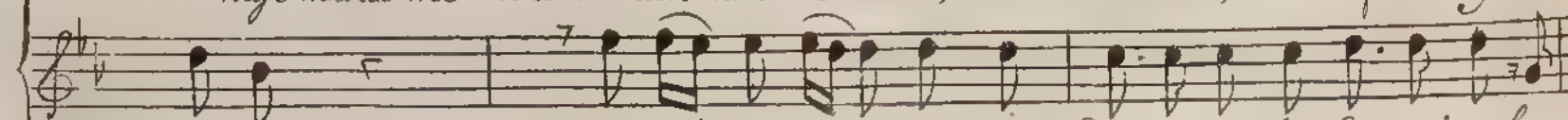
made me wiser than mine Enemies Thou through thy Commandments



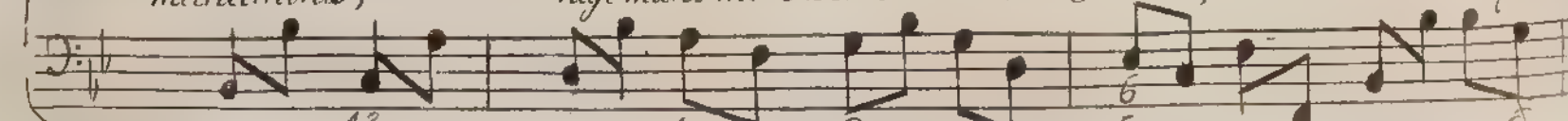
wiser than mine Enemies, than mine Enemies, Thou, through thy Com-



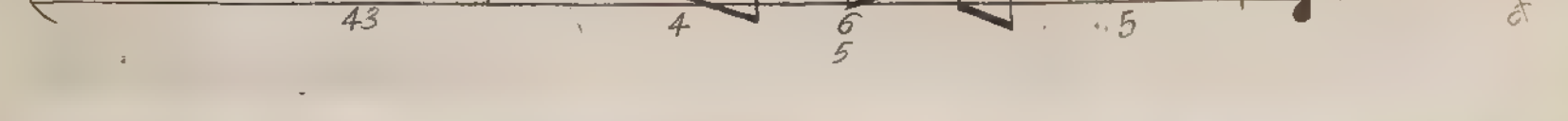
hast made me wiser than mine Enemies, mine Enemies; for they are



hast made me wiser than mine Enemies, mine Enemies; for



hast made me wiser than mine Enemies, mine Enemies; for



hast made me wiser than mine Enemies, mine Enemies; for

ever, are e... ver with me, for they are ever with me, they are ever

ever ever with me, are e... ver with me, for they are ever, ever

with me. *Ritto:* Thou, through thy Commandments

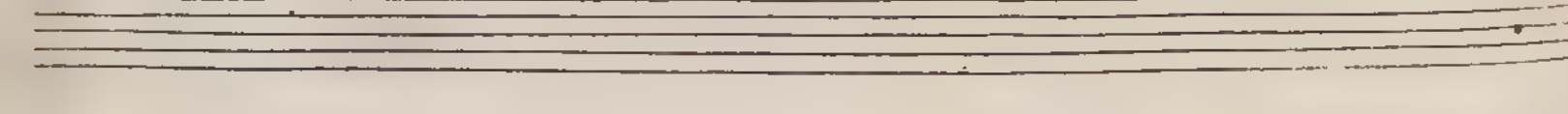
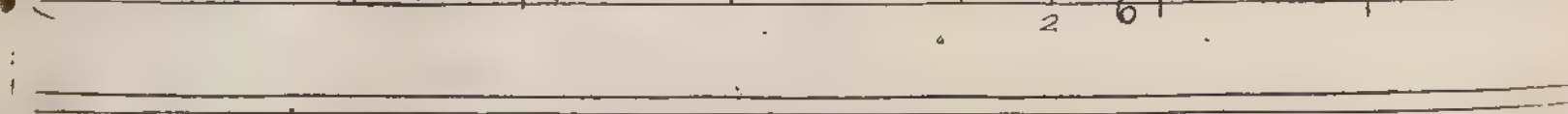
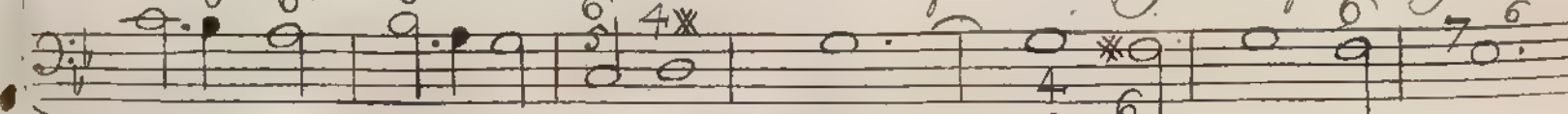
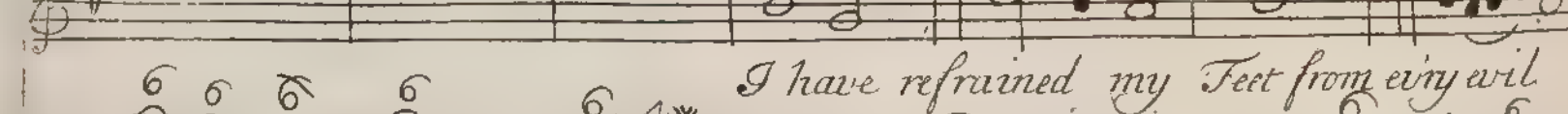
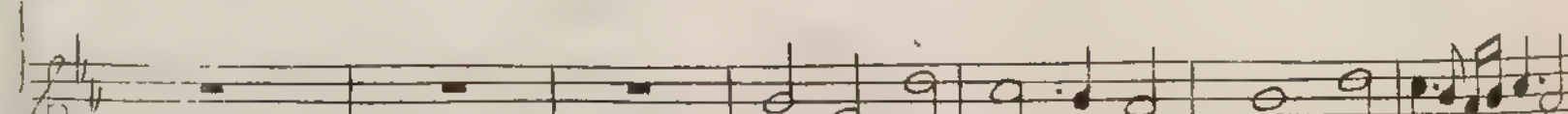
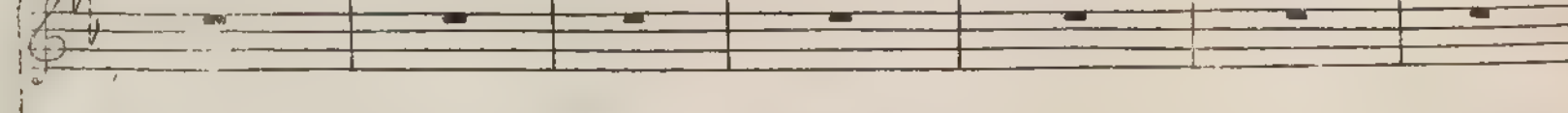
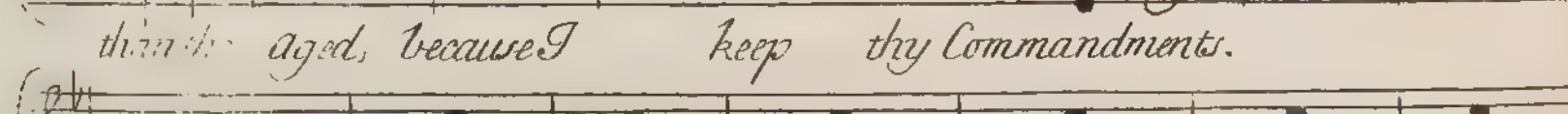
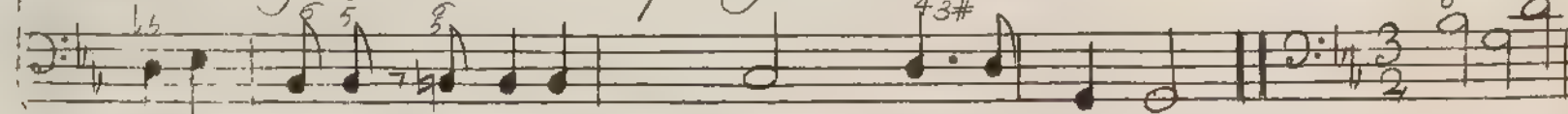
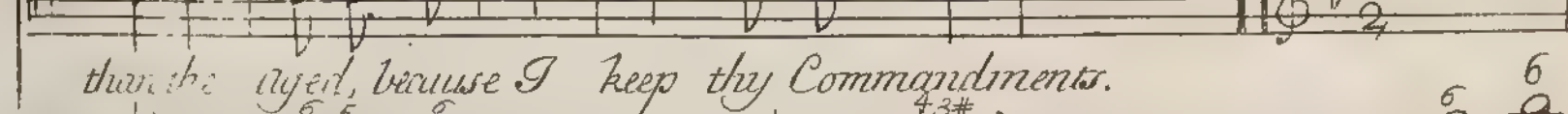
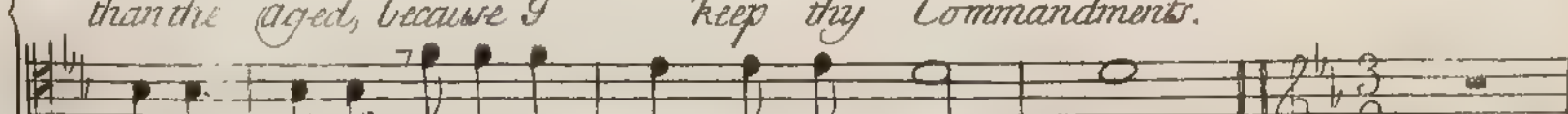
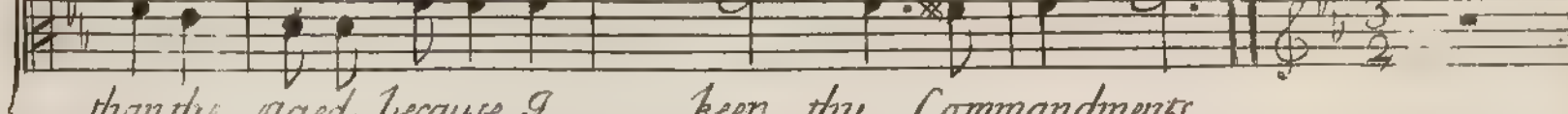
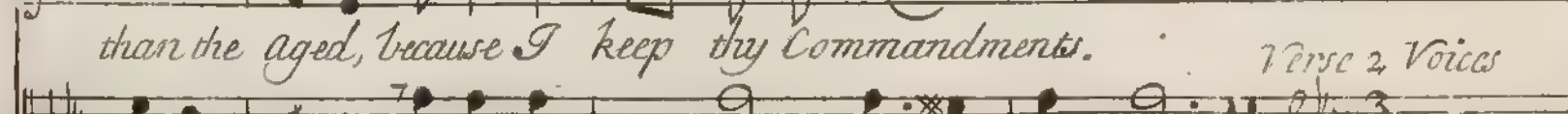
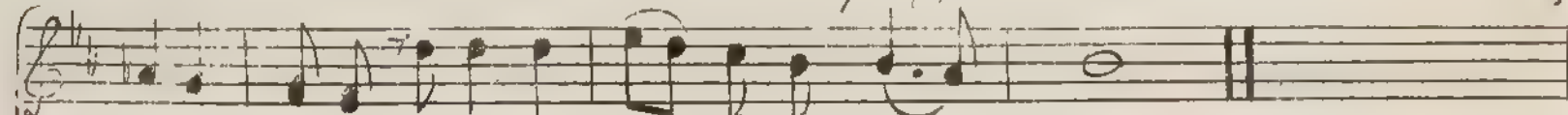
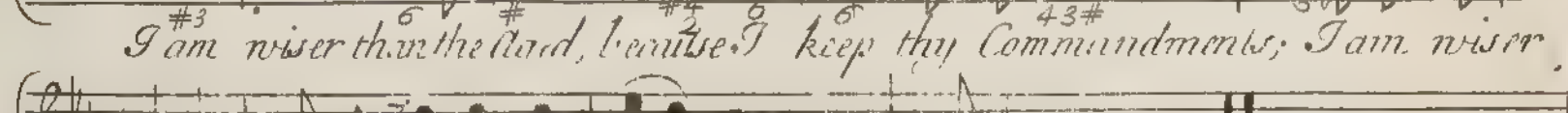
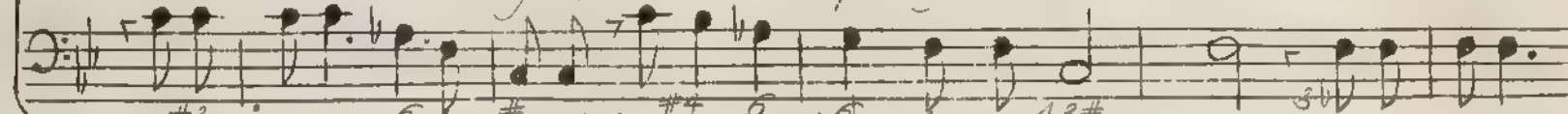
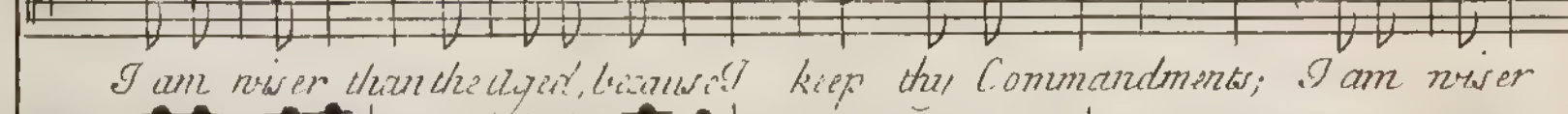
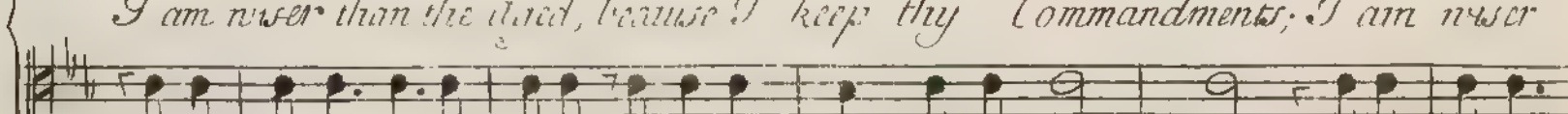
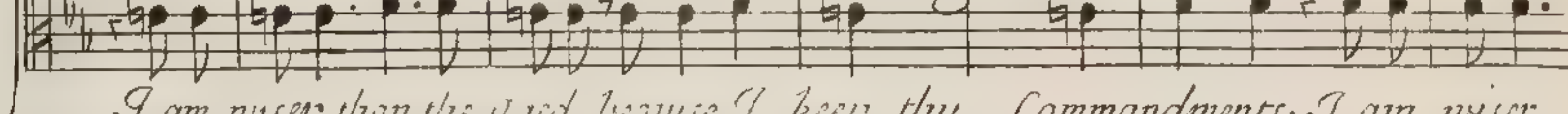
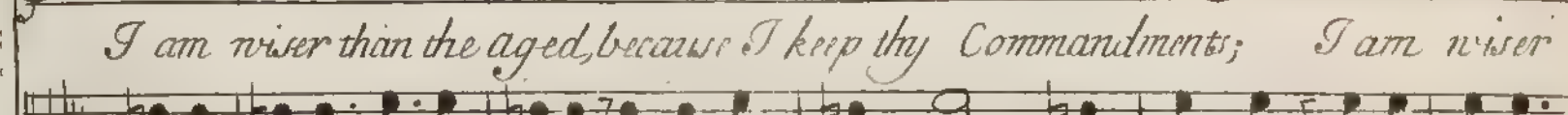
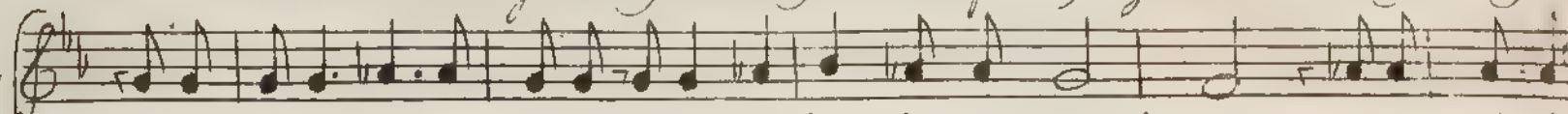
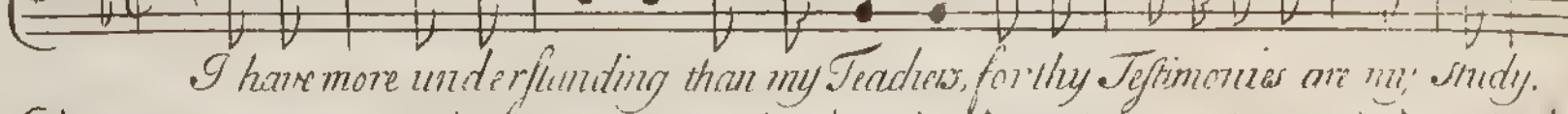
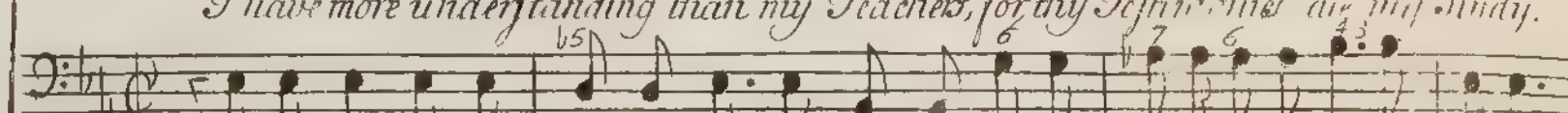
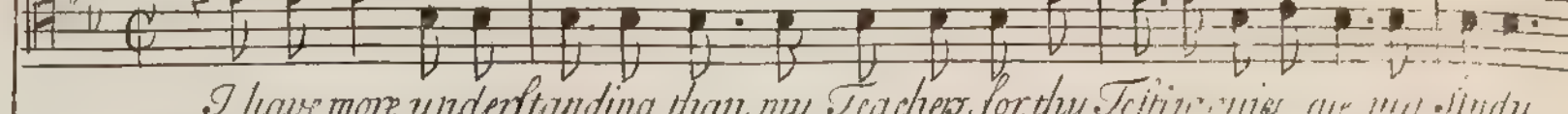
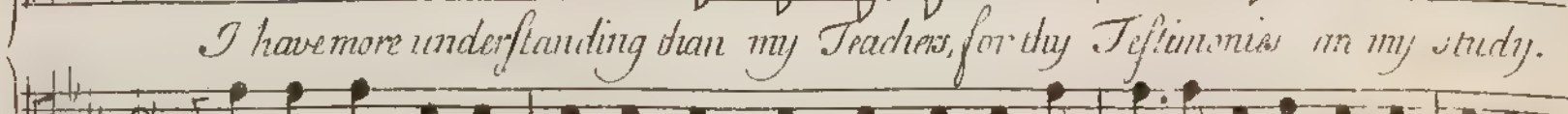
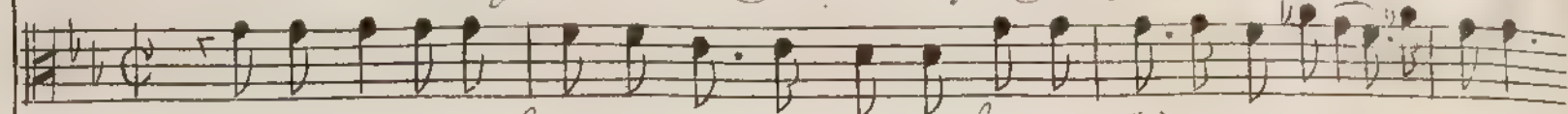
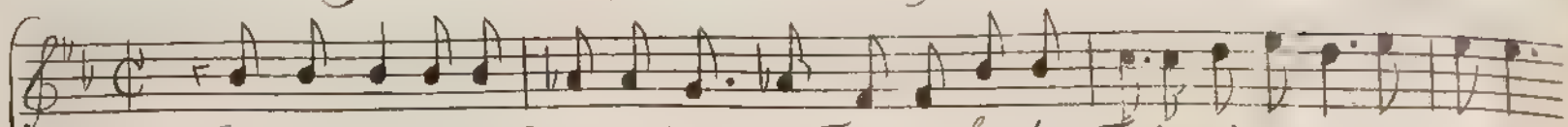
with me. hast made me

hast made me wiser than mine Enemies, for

wiser than mine Enemies, hast made me wiser than mine Enemies for

they are e... ver with me, are ever are e...

they are e... ver with me, are ever, are e...



Through thy Commandments, I get understanding, Through thy Commandments,
Through thy Commandments, I get understanding, Through thy Commandments,
Through thy Commandments, I get understanding, Through thy Commandments,
Through thy Commandments, I get understanding, Through thy Commandments,
I get understanding; Therefore I hate all e...vil.
I get understanding; Therefore, I hate all
I get understanding; Therefore, I
I get understanding; Therefore, I
ways; Therefore, I hate all e...vil
e...vil ways; Therefore I hate all
hate all e...vil ways.
Therefore, I hate all e...vil ways;
ways; Therefore, I hate all evil ways; Therefore, I
e...vil ways, all e...vil ways; Therefore, I hate all evil ways;
Therefore, I hate all e...vil ways; Therefore, I
Therefore, I hate all e...vil ways; I

hate all e...vil ways; through thy Commandments, I get understanding; therefore I

...; all e...vil ways; through thy Commandments, I get Understanding;

hate all e...vil ways; through thy Commandments, I get Understanding;

hate all e...vil ways; through thy Commandments, I get Understanding; therefore I

hate all e...vil ways; therefore, I hate all e...vil

therefore, I hate all e...vil ways,

therefore, I hate all e...vil e...vil

hate all e...vil ways; therefore, I hate all

ways; therefore, I hate all e...vil

therefore, I hate all e...vil ways; all e...vil ways; all

hate all e...vil ways; therefore, I hate I

e...vil ways; therefore, I hate all e...vil ways; I

ways; all e...vil ways.

hate all e...vil ways.

hate all e...vil ways.

hate all e...vil ways.

18 *Verse. Anthem for 3 Voices Sing unto the Lord*

SI = = = = *NG* unto the Lord and prai =

Si = = = = *ng* unto the Lord

Brisk

= = = = *se* his name sing unto the Lord & prai = = = se and

and prai =

Si = = = = *ng* unto the Lord and prai =

prai = = = se and praise his name

= se and prai = se and praise his name *Si* = =

= se and prai = = = se his name *Si* = = = ng unto the

Si = = = ng unto the Lord si = = = ng unto the

= ng unto the Lord si = = = ng sing sing unto the

Lord sing sing unto the Lord sing sing unto the Lord unto the.

Ritor:

Sing unto the Lord

19

Lord be telling of his salvation be
Lord be telling of his salvation be telling of his sal-
Lord be telling of his salvation be telling of his sal-

telling of his salvation be telling of his salvation from day to
-vation be telling of his salvation from day to day be
-vation be telling of his salvation from day to day be

day be telling of his salvation be telling of his salvation be
telling of his salvation be telling of his salvation be telling of his sal-
telling of his salvation be telling of his salvation be telling of his sal-

telling of his salvation from day to day sing unto the Lord sing
-vation from day from day to day sing sing
-vation from day from day to day sing unto the Lord sing
sing unto the Lord sing

Sing unto the Lord

Handwritten musical score for the hymn "Sing unto the Lord". The score is written on four systems, each consisting of four staves (two vocal staves in G-clef and two piano accompaniment staves in C-clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves, with some words appearing on multiple lines. The score includes various musical notations such as notes, rests, and accidentals.

System 1:
 sing unto the Lord and praise his name and prai = se and praise his name be
 sing unto the Lord and praise his name and prai = se and praise his name be
 sing unto the Lord and praise his name his name be
 sing unto the Lord and praise his name and praise his name be telling of his sal

System 2:
 telling of his salvation be telling of his salvation be telling of his sal
 name be telling of his salvation be telling of his salvation from
 telling of his salvation be telling of his salvation be tell =
 =vation be telling of his salvation be telling of his salvation from

System 3:
 =vation from day to day be telling of his salvation be
 day to day be telling of his salvation be.
 =ng of his salvation be telling of his salvation be telling of his sal =
 day from day be telling of his salvation be telling of his sal =

System 4:
 telling of his salvation be telling of his salvation from day to day
 telling of his salvation from day to day
 =vation be telling of his salvation from day to day
 =vation be telling of his salvation from day from day to day

Sing unto the Lord

21

Solo

Loud Organ with the left hand

Thou Lord hast made us glad thro' thy works

Soft Or:

hast made us glad - hast made us gla = = = d thro' thy works

Loud Or:

Thou Lord hast made us glad thro' thy

soft Or:

works hast made us glad

thro thy

works and we will rejoyce

we will re = joyce

we will rejoy =

ce - in giving

praise for the opera = tions of thy hand rejoyce

re =

Sing unto the Lord

joyce in gi = = = ving praise for the opera = = =

tions of thy hands and we will rejoyce

we will rejoyce we will rejoyce

in giving praise for the ope = ra = tions of thy

hands rejoyce rejoyce in gi = = = ving praise for the

opera = tions of thy hands

Solo Bells
Thou O God O =

God

Loud Org.

Sing unto the Lord

23

Thou O God O = = = =

soft Or:

God hast shew'd us thy goodness hast shew'd us thy goodness thy

goodness plenteously thou O God thou O

God hast shew'd us thy goodness plenteously and hast

let us let us see our desire upon our enemies

and hast let us let us see our desire upon our

enemies our desire upon our enemies thou O God thou

O God hast shew'd us thy goodness plenteously and hast

The musical score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of 12 staves. The lyrics are written below the vocal staff. The piano part includes various musical notations such as notes, rests, and ornaments. The vocal part includes lyrics and musical notation. The score is titled 'Sing unto the Lord' and is numbered 23.

Sing unto the Lord

let us let us see our desi- = re upon our enemies and hast

let us let us see our desi- = re upon our enemies our de-

si- = re upon our enemies

Thou hast been our succour thou hast been our succour leave us not

leave us not neither forsake us O God of our salvation

thou hast been our succour thou hast been our succour leave us

not leave us not neither forsake us O God of our salvation O

God O God of our salvation O God O God of our salvation

2 Diapasons upon the Great Organ with the left hand

Solo slow

The musical score is written on ten systems of staves. Each system typically consists of a vocal staff (treble clef, key of D major) and an organ staff (bass clef, key of D major). The lyrics are written below the vocal staves. The organ part includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like 'Solo slow' and '2 Diapasons upon the Great Organ with the left hand'.

Chorus

Sing unto the Lord

25

Leave us not neither forsake us O God O God of our sal-
 Leave us not neither forsake us O God O God of our sal-
 Leave us not neither forsake us O God O God of our sal-
 Leave us not neither forsake us O God O God of our sal-
 vation O God O God of our salvation O God O God of our salvation
 vation O God O God of our salvation O God O God of our salvation
 vation O God O God of our salvation O God O God of our salvation
 vation O God O God of our salvation O God O God of our salvation

Verse 3 Voices Brisk So we that are thy people thy people and the
 So we that are thy people thy people and the
 So we that are thy people thy people thy people
 6 7 6 7 6 7 6 4 3

Sheep of thy pasture so we that are thy people
 Sheep of thy pasture so we that
 so we that are thy people shall
 7 6 5 5 4 3 6 5 9 6

Sing unto the Lord

Shall give thee
 are thy people shall give thee thanks for ever
 give thee thanks for ever for e
 7 6 4 6 65 67 8 65
 thanks for ever for e - - ver for ever
 shall give thee thanks for ever shall give thee thanks for ever
 - ver for e - - ver for ever
 6 65 6 5 6 4 3
 and will alway be shewing forth thy truth
 and will alway will alway be
 and will alway be
 7 7 *3 *3
 and will alway be shewing forth thy truth
 shewing forth thy truth and will alway be shewing forth thy
 shewing forth thy truth
 #3 4 7 5 *3 #5 6 *4 4 3 *

Sing unto the Lord

27

so we that are thy people thy people and the sheep of thy
truth so we that are thy people and the sheep of thy
so we that are thy people that are thy

4 6 76 76 76

pasture shall give thee thanks for ever for
pasture shall
people shall give thee thanks for ever shall give thee thanks shall

9 8 6 76

ever give thee thanks for ever and will
give thee thanks for ever give thee thanks for ever and will always be
give thee thanks for ever give thee thanks for ever and will always be

7 7 5 6 4 3* 6

always be shewing forth thy truth
always be shewing forth thy truth
shew : : ing forth thy truth from genera : : : : :

5 6 *7 6 5 4 3*

Sing unto the Lord

from genera = = = = = tion

from gene-ra = = = = = tion

= tion

tion to generation

from genera = = = = =

from genera = = = = = tion

43 *

from genera = = = = = tion from gene-

= = = = = tion

to genera = =

to genera =

= ration to gene-ration

= tion to gene-ration

= = tion to gene-ration

5 .4 3

Chorus

Sing unto the Lord

29

So we that are thy
 So we that are thy people thy
 So we that are thy people we that are thy
 So we that are thy people we that are thy

people and the sheep of thy pasture
 people and the sheep of thy pasture
 people and the sheep of thy pasture shall give thee thanks for
 people and the sheep of thy pasture shall give thee thanks for

shall give thee thanks for ever shall give thee thanks for
 shall give thee thanks for ever for e = ::
 ever shall give thee thanks for e = ::
 ever shall give thee thanks for e = ::

ever give thee thanks for ever and will alway be shewing forth thy
 ver for ever and will alway be shewing forth thy
 ever give thee thanks for ever
 ver for ever and will alway be shewing forth thy

Sing unto the Lord

truth and will alway be shewing forth thy truth from gene-
 truth and will alway be shewing forth thy truth
 truth and will alway be shewing forth thy truth
 truth and will alway be shewing forth thy truth

tion to generation from genera-
 from generation to generation to ge-
 from genera-
 thy truth from genera-

tion to gene-ration from gene-ration to
 ration from genera-
 to genera-
 tion to gene-ration from gene-ration to ge-

generation
 generation
 generation
 generation

Full Anthem Psalm the 20th Vers 4^e 5th

11 Royal 31

We will rejoyce, will rejoyce in thy Sal

We will rejoyce, will rejoyce in thy Salvation will rejoyce in thy Sal

We will rejoyce, will rejoyce in thy Sal

We will rejoyce, will rejoyce in thy Sal

-vation, will rejoyce in thy Sal...vation, in thy Sal-vation,

-vation, in thy Sal...vation,

-vation, will rejoyce in thy Salvation,

va...tion we will re..joyce will rejoyce in thy Sal

we will rejoyce in thy Salvation will re joyce in thy Sal

we will rejoyce will rejoyce in thy Salvation, in thy Sal...va. tion

we will re-joyce, will rejoyce in thy sal-va-tion, and triumph in thy
 va-tion, will re-joyce in thy sal-va-tion, and triumph in the
 va-tion, in thy sal-va-tion, and triumph in the
 we will re-joyce, will rejoyce in thy sal-va-tion, and triumph in the

Name of the Lord our God; we will rejoyce will re-joyce in thy sal-va-tion in
 Name of the Lord our God;
 Name of the Lord our God will tri-umph tri-umph in the Name of the
 Name of the Lord our God;
 Name of the Lord our God;

thy sal-va-tion, and triumph in the Name of the Lord our God.
 We will rejoyce in thy sal-va-tion, and tri-umph in the Name of the
 Lord; we will rejoyce, will re-
 and tri-umph tri-umph in the Name of the Lord, our
 45 76 75 6 7 6 98

and tri...umph in the Name of the Lord of the Lord, our
Lord, and tri...umph in the Name of the Lord, we will rejoyce will rejoyce in thy Sal...
joyce in thy Sal...va...tion we will rejoyce in thy Sal...va...tion,
God we will rejoyce will rejoyce in thy Sal...va...tion in thy Sal...va...tion,
43# 4 5 6 7 7 4 7#3 4 3# 5 5#3

God; we will rejoyce in thy Sal...vation, and
...vation, will re...joyce in thy Salvation, and tri...
we will rejoyce will rejoyce in thy Salvation, and tri...
in thy Sal...va...tion, we will re...joyce will re...
5 5#3 6 65

tri...umph and triumph in the Name of the Lord our God.
...umph and triumph in the Name of the Lord our God.
...umph in the Name of the Lord, in the Name of the Lord our God.
joyce in thy Sal...vation and triumph in the Name of the Lord our God.
7 7 65 4 3 2

1. m. 5. Pri:

Now, now know I, that the Lord, the Lord helpeth, the Lord helpeth

Now, now know I, that the Lord, the Lord helpeth

Now, now know I, that the Lord, the Lord helpeth his

his A. nointed, that the Lord, helpeth his A. nointed,

his A. nointed, that the Lord, helpeth his A. nointed,

A nointed, that the Lord helpeth his A nointed,

and will hear him, will hear him from his holy

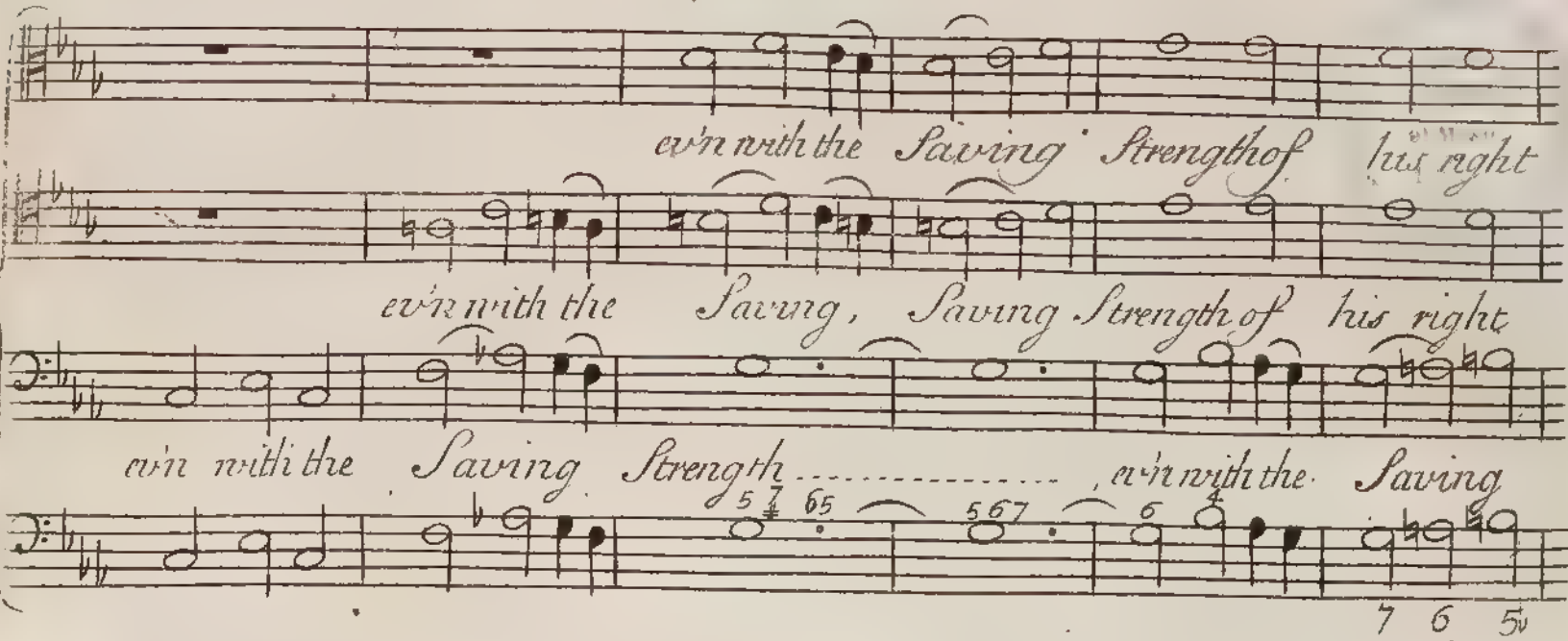
and will hear him, will hear him and will hear him from his holy

and will hear him, will hear him, and will hear him from his holy

Heav'n, will hear him from his holy Heav'n

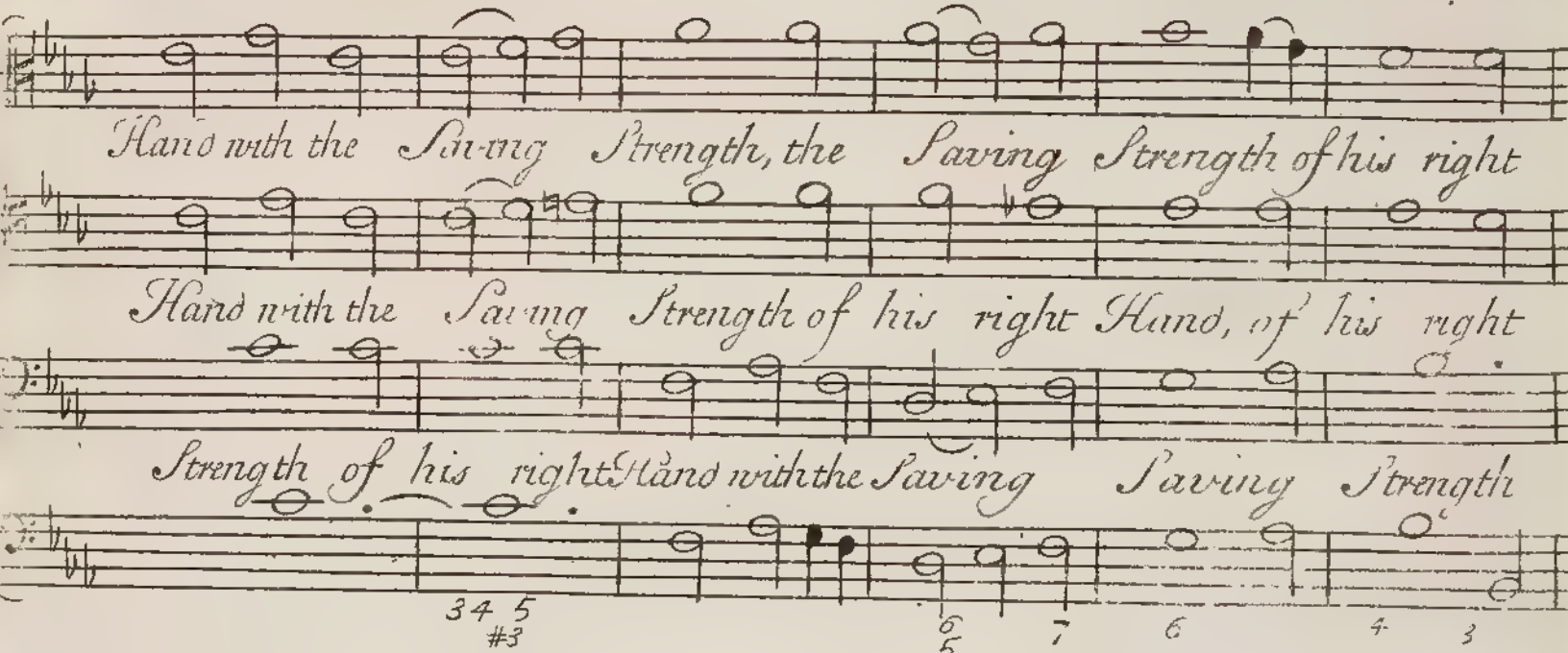
Heav'n, and will hear him, will hear him from his holy Heav'n,

Heav'n, and will hear him, will hear him from his holy Heav'n,



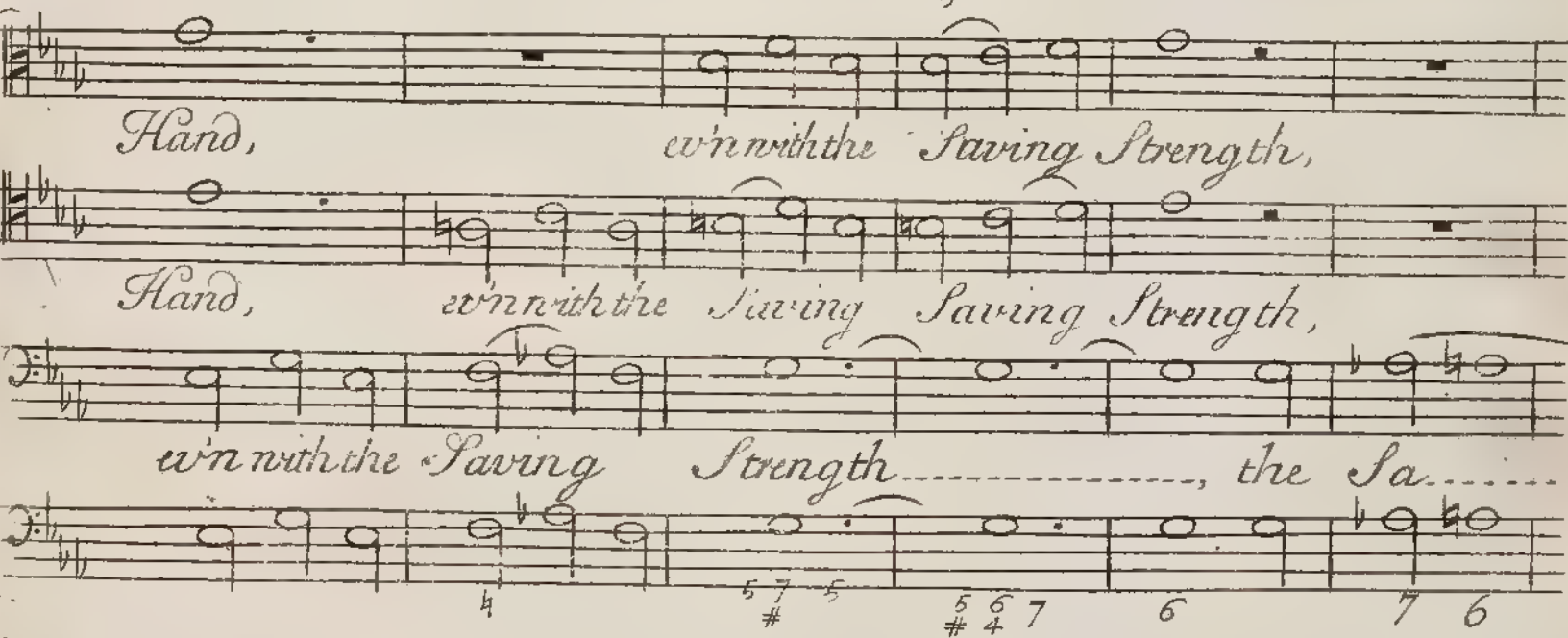
ev'n with the Saving Strength of his right
ev'n with the Saving, Saving Strength of his right
ev'n with the Saving Strength, ev'n with the Saving

5 7 6 5 5 6 7 6 5



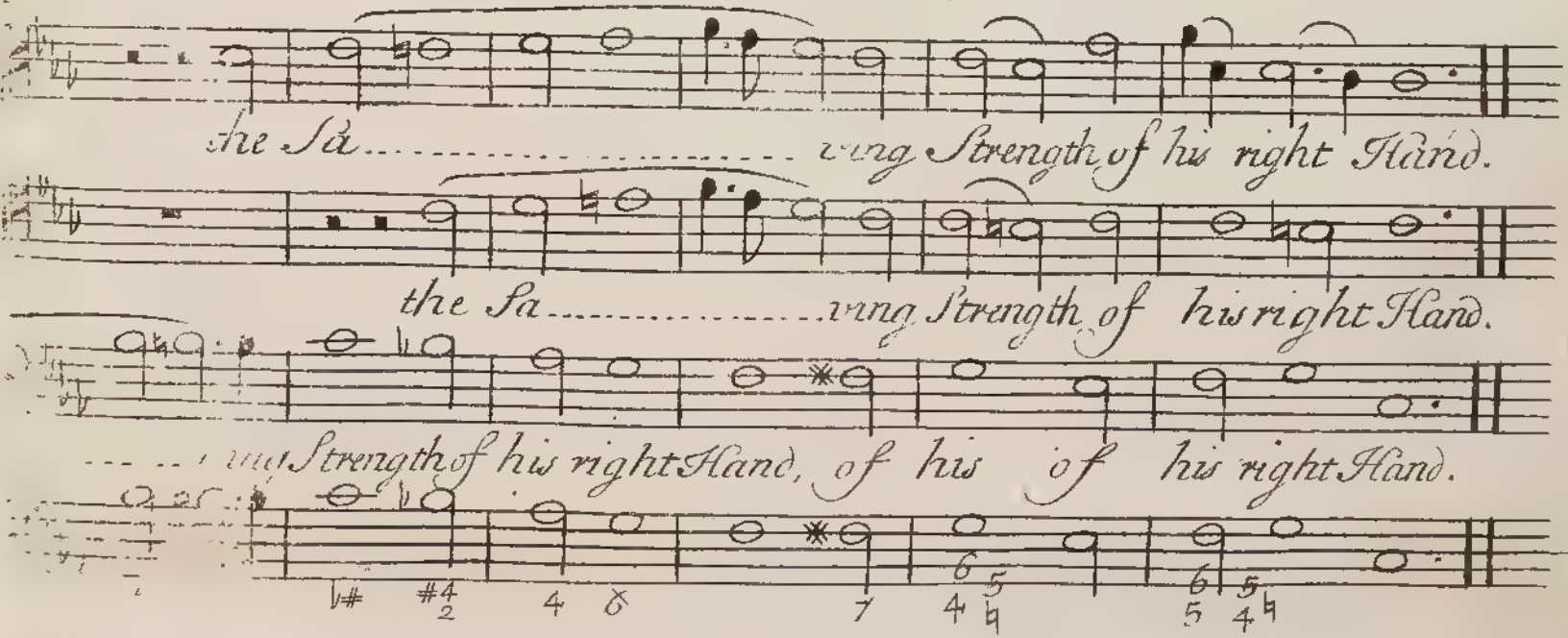
Hand with the Saving Strength, the Saving Strength of his right
Hand with the Saving Strength of his right Hand, of his right
Strength of his right Hand with the Saving Saving Strength

3 4 5 #3 6 5 7 6 4 3



Hand, ev'n with the Saving Strength,
Hand, ev'n with the Saving Saving Strength,
ev'n with the Saving Strength, the Sa

5 7 5 # 5 6 7 6 7 6



the Sa... ving Strength of his right Hand.
the Sa... ving Strength of his right Hand.
... Strength of his right Hand, of his of his right Hand.

4 2 4 6 7 4 5 6 5 4

Some put their

Some put their trust

Chorus Some put their trust in Chariots and

Some put their trust in Chariots and some in Horses;

* # 65 43#

trust in Chariots, put their trust in Chariots, some

in Chariots, put their trust in Chariots some put their trust

Some in Horses; Some put their trust in

*3 # 13# 43 6 43# 5 4

put their trust in Chariots and some in Horses: but we will remember but

in Chariots and some, and some in Horses: but we will remember but

Chariots and some in Horses and some in Horses: we will remember,

in Chariots and some in Horses: we will remember,

6 5 4*3 6 5 43# 63

we will re member but we will remember the Name of the Lord we will re
 we will remember but we will remember the Name but we will
 we will re mem ber we will re member
 we will re mem ber we will remember the Name of the Lord our
 6 5 6 6 5 6 # 7 6
 4 3 #4 4 3

member remember the Name, the Name of the Lord, the Lord our
 remember the Name of the Lord our
 but we will remember the Name of the Lord, the Lord our
 God 7 6 4 3 7 4 3 6 5 6 6 4 But 3

God; but we will remember, we will remember the
 God we will remember, we will re member the Name of the
 God we will re member but we will re
 we will remem ber, but we will re mem ber the Name of the
 6 7 7 6 7 6

Name of the Lord, but we will remember, but we will remember the
 Lord, the Lord, our God; but we we will remember the
 member the Name of the Lord our God, we will remember the
 Lord, our God; but we will remember, we will remember the

Fingerings: 7 6 7 6 #4 6 7 6 7 5 4 3

Name of the Lord, our God, remember, remember, remember,
 Name of the Lord, our God, remember, remember, remember, but we will re..
 Name of the Lord we will remember remember we will remember but we will re
 Name of the Lord our God, remember, remember, we will re memr... ber

Fingerings: 7 5 7 5 8 7 6 6 5 4 3 7 5 7 8 7 6

but we will remember but we will remember the Name of the Lord our God.
 member, we will remember the Name of the Lord, the Name of the Lord our God.
 member we will remember the Name of the Lord our God.
 but we will remember, but we will remember the Name of the Lord our God.

Fingerings: 6 5 4 3 #6 6 6 7 6 7 6 5 4 3

Psalm the 130th

Out of the Deep, have I cal- led unto thee (O)

Lord, Out of the Deep, have I cal- led in-

to thee (O) Lord (O) Lord; Lord, hear my Voice, Lord

hear my Voice, Lord, hear my Voice, Lord, hear my Voice. *Ritorn:*

O, let thine Ears consider well the Voice the Voice of

my Complaint.

2 Diapasons upon the great Organ with the left hand

If thou Lord, wilt be ex- trem to mark what is done a

miss.

If thou Lord, wilt be extreme to mark what is done a

miss, O Lord, O Lord, who may, who may a

bide it. O Lord, who may, who may a

bide it. If thou Lord, wilt be extreme to

mark what is done a miss O Lord, O Lord, who may, a

bide it. O Lord, who may, a bide it.

Lord, O Lord, who may, a

bide it. who may, a bide it.

Slow For there is Mer...cy with thee, (or there is)

For there is Mer...cy with thee, is Mercy with thee, is

Mercy with thee, for there is Mer...cy there is Mercy, is

...cy with thee; Therefore shalt thou, shalt thou be feared,

Mercy with thee; Therefore shalt thou shalt

therefore shalt thou, shalt thou be feared, therefore shalt

thou be feared, therefore shalt thou be feared, therefore shalt

thou be feared, Therefore shalt thou, shalt thou be

thou be feared, Therefore shalt thou, shalt thou be

feared, shalt thou be feared. ed, shalt thou be feared.

feared. ed, shalt thou be feared.

Solo slow

2 Diapasons with the left hand

I look for the Lord, my Soul doth wait for Him my

Soul doth wait for Him

I look for the Lord, my Soul doth wait

for Him, my Soul doth wait for Him; in His Word, in His Word, in His Word is my trust.

in His Word is my trust, in His Word is my trust; I look for the Lord, my

Soul doth wait for Him, my Soul doth wait for Him, in His Word, in His Word, in His

Word is my trust, in His Word, in His Word, in His Word is my trust, in His

Soft

Word in His Word in His Word, is my trust.

My Soul flee up to the Lord, my Soul flee ...

... .. unto the Lord, before the Morning Watch I say, be...

... .. for the Morning Watch.

Verse 2 Loc:
2 Diapasons with y left hand

O Israel trust in the Lord
Lord, trust in the Lord, trust in the Lord, trust in the

Psalms the 130.th

trust in the Lord, trust in the Lord O Israel trust in the
 Lord, trust in the Lord, O Israel; trust in the Lord, trust in the Lord,

Lord trust in the Lord trust in the Lord flow
 trust in the Lord trust in the Lord trust in the Lord for with the Lord there is

for with the Lord there is Mercy there is Mer...cy and
 Mercy for with the Lord there is Mercy there is Mercy and

plen...teous, and plenteous Redemption; and He shall re...deem
 plen...teous Redemption and He shall re

Israel and He shall re...deem Israel from all his sins and
 ...deem Israel, and He shall re...deem Israel and He shall re

He shall redeem Israel from all, all, all

dem Israel from all

Chorus

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord,

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord,

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord,

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord,

O, Israel, trust in the Lord, trust in the Lord, in the Lord,

O, Israel, trust in the Lord, trust in the Lord, the Lord,

O, Israel, trust in the Lord, in the Lord, trust in the Lord, O, Israel,

Palm the 130th

47

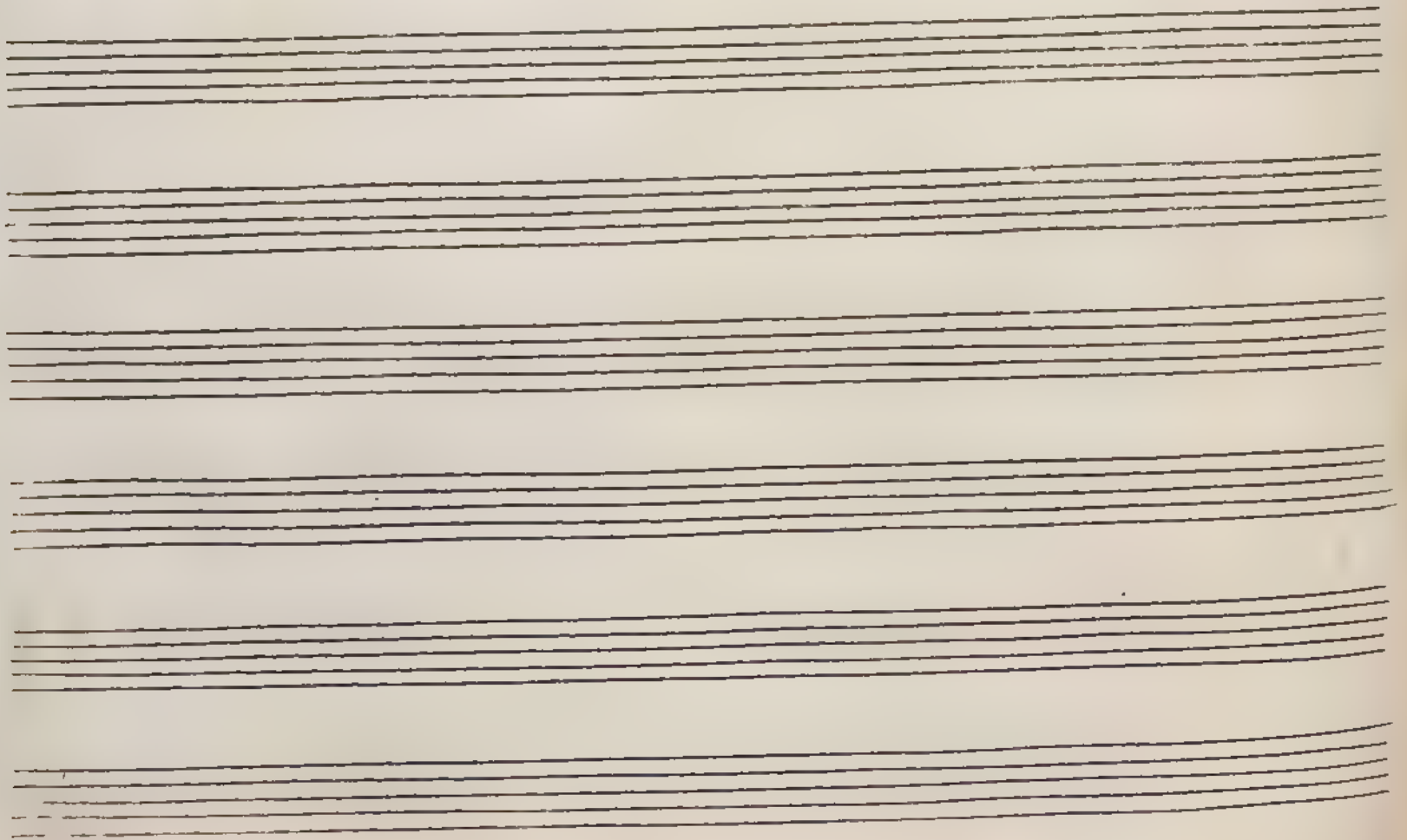
Lord, trust in the Lord, trust in the Lord, in the Lord, for with the
 Israel, trust in the Lord, in the Lord, trust in the Lord, for with the
 Israel, trust in the Lord, trust in the Lord, for with the
 Israel trust in the Lord, trust in the Lord in the Lord,

Lord, there is Mercy, there is Mercy and plenteous, and
 Lord there is Mercy, with the Lord there is Mer.....cy and
 Lord there is Mer.....cy, there is Mercy and plenteous, and
 for with the Lord there is Mercy and plenteous, and

Plenteous Redemption.
 Plenteous Redemption and He shall re....
 Plenteous Redemption and He shall re....deem Israel, and He shall re...
 Plenteous Redemption and He shall re....deem Israel, from

and He shall redeem Israel from
deem Israel from all His Sins, and He shall redeem Israel
deem Israel from all His Sins, and He shall redeem Israel from
all his Sins, and He shall re... deem Israel from all his

all... from all his sins.
from all... from all his sins.
all, all... all, all... from all his sins.
Sins, from all, all, all his Sins, from all his Sins.



Psalin 139

49

Anthem

Organ slow

Lord thou hast searched me out & known me and mine uprising

Thou knowest my down sitting O L^d thou hast

4 3 Thou knowest my down sitting & mine uprising

Thou knowest my down sitting & mine up-

searched me out and known me and mine uprising

5 4 3* Thou knowest my down sitting 5 5 #3 6 5 0

rising Thou knowest my down sitting

and mine up- rising knowest my down sitting &

Lord thou hast searched me out and known me & mine

4 3

Psalm 139

O Lord thou hast searched me out thou hast searched me
mine uprising O Lord thou hast searched me out thou hast
uprising O Lord thou hast searched me out hast
out and know - - - n me
searched me out and know - - - n me and mine
searched me out and known me Thou knowest my down sitting and
Thou knowest my down sitting and mine uprising
up-rising and mine up rising mine uprising
mine uprising and mine up - - - - - sing & mine uprising
Thou understandest my Thoughts thou under
Thou understandest my Thoughts understandest : my
Thou understandest my Thoughts understandest my

Isalm 129

51

me
haft
haft

standest my Thoughts long before Thou under-
Thoughts long before thou understandest my Thoughts
Thoughts long before Thou under-

7 6 7 6 5 4 3 6

mine
an

standest my thoughts thou understandest my thoughts long before
Thou understandest my thoughts long before thou under-
standest my thoughts thou understandest my thoughts long

7 9 8 6 5 4 3 4 2 5 4 2 6

rising
rising
rising

thou understandest my thoughts long before
standest my thoughts long be-fore
before long before

7 6 7 6 4 3

under-
my

Thou understandest my thoughts long before

4 3

Solo

Solo
 Organ loud
 Then
 art about my path & about my bed thou art about my path & about my
 bed
 loud Or: left hand
 Thou art about my path and a-
 bout my bed thou art about my path and about my bed and spi-est out
 all my ways for lo for lo there is not a word in
 my tongue but thou O Lord knowest it all - - - together there is not a
 word in my tongue but thou O Lord knowest it all - - - to - gether
 Thou art about my path and about my

Psalms 139

55

Bed thou art about my path and about my bed and spi-est out all my

ways for lo for lo there is not a word in my

tongue but thou O Lord knowest it all - - - together for lo

there is not a word in my tongue but thou O Lord knowest it all

- together thou O Lord knowest it all - - - together

2 Diapasons upon the left hand

Whither shall I go then from thy Spirit or whither shall I

go whither shall I go then from thy presence

Whither shall I
 go then from thy Spirit or whither shall I go then whither shall I go then
 whither shall I go then from thy presence or whither shall I go then
 whither shall I go then whither shall I go then from thy presence if
 I climb up into Heav'n thou art there if I go down to Hell thou art
 there also O whither shall I go then whither shall I go then from thy
 presence if I climb up into Heav'n thou art there if I climb up into
 Heav'n thou art there if I go down to Hell thou art there also O

Psalm 139

55

whither shall I go whither shall I go whither shall I

go from thy Spirit or whither shall I go whither shall I go

whither shall I go then from thy presence whither shall I go

whither shall I go whither shall I go then from thy presence

If I take the wings of the morning If I take the wings of the

morning and remain in the uttermost parts of the Sea

Verse 3 Voices

thy right hand shall lead me
even there also shall thy hand lead me and thy right hand
and thy right hand

Psalm 139

even
 shall hold me and thy right hand shall hold me
 shall hold me even there also shall thine hand lead me

65

there also shall thine hand lead me and thy right hand
 and thy right hand
 and thy right hand shall hold me and thy right hand

9 8 7 6 5

shall hold me thy right hand shall hold me
 shall hold me even there also shall thine hand
 shall hold me thy right hand shall hold me even there

7 3* 4 3

and thy right hand shall hold me
 lead me and thy right hand shall hold me and thy right hand shall
 also shall thine hand lead me and thy right hand shall

6 5 9 8 4 3

Psalm 139

57

Chorus

thy right hand thy right hand shall hold me ev'n

hold me thy right hand thy right hand shall hold me Chorus

hold me thy right hand thy right hand shall hold me ev'n

Chorus ev'n

there also shall thine hand lead me and thy right hand

thy right hand shall lead me thy right hand

there also shall thine hand lead me

there also shall thine hand lead me and thy right hand

shall hold me thy right hand shall hold me

shall hold me and thy right hand shall hold me

ev'n there also shall thine hand lead me

shall hold me ev'n there also shall thine hand lead me

ev'n there also shall thine hand lead me shall thine hand

ev'n there also shall thine hand

and thy right hand shall hold me

and thy right hand shall hold me even there

lead me and thy right hand shall hold me and thy right hand shall hold me
 lead me and thy right hand shall hold me
 and thy right hand shall hold me shall hold me
 also shall thine hand hold me and thy right hand shall hold me

thy right hand thy right hand shall hold me
 thy right hand thy right hand shall hold me
 thy right hand thy right hand shall hold me
 thy right hand thy right hand shall hold me

slow
 Solo How dear are thy Counsels unto me O : : : God O : : :
 4 2

God how dear are thy Counsels un-to me O God O how great :
 4 3

is the Sum of them O how great how great :
 4 3

slow
 is the Sum of them O how great how great : : : is the sum of them
 4 3 6 4 3 4 3

Psalm 139

59

faster

Organ 2 Diapasons upon the left hand

If I tell them I tell them they are

more in number than the Sand

If I tell them I tell them they are more in number than the Sand

when I awake - - - ke up - - - when I awake - - - ke

up I am present with thee

If I tell them I tell them they are more in number than the Sand

when I awake - - - up I am present with thee when I a -

- wake - - up I am present with thee

turn quick

Psalm 139

Slow

Try me O God O God

Try me O God O God

Try me O God O God

Try me O God O God

4/2 5 6 7 6 5 7 6

and seek the ground of my heart try me O God and seek the ground of my heart

and seek the ground of my heart try me O God & seek the ground of my heart

and seek the ground of my heart try me O God & seek the ground of my heart

and seek the ground of my heart try me O God & seek the ground of my heart

6 7 6 3 4 3 2 6 4 3 2

heart prove me and examine my thoughts and examine my thoughts

heart prove me & examine my thoughts and examine my thoughts

heart prove me & examine my thoughts and examine my thoughts

heart prove me & examine my thoughts and examine my thoughts

6 5 5 6 6

prove me & examine my thoughts little faster

thoughts prove me & examine my thoughts look well if there be any way of

thoughts prove me & examine my thoughts

5 5 4 3 little faster 5 4 3

Psalms 139

61

Look well if there be
wickedness in me if there be any way of wickedness in me.

Look well if there be any way of wickedness in me if there be

4 5 6 43 6 7 6

any way of wickedness in me

look well if there be any way of wickedness in

any way of wickedness in me look well if there be

Look well if there be any way of wickedness in me look

me if there be any way if there be any way of

any way of wickedness in me if there be a way of

6 7 7 6 7 6

well if there be any way of wickedness in me

wickedness in me of wickedness in me and lead me in the

wickedness in me of wickedness in me and

7 6 6 5

Psalm 139

way everla - - - - - sing everla - - - - - sing and lead me in the
lead me in the way everla - - - - - sing everla - - - - - 7865

lead me in the way everla - - - - - sing everla - - - - - sing and
way ever - lasting everla - - - - - sing
- - - - - sing and lead me in the way everla - - - - - sing everla - - - - -

lead me in the way e - - - - - ver - lasting ever -
and lead me in the way everlasting ever - la -
- - - - - sing and lead me in the way everlasting ever

la - - - - - sing everla - - - - -
sing everla - - - - -
la - - - - - soft - - - - - sing Loud everla - - - - - soft

Psalm 139

6-

sing and lead me in the way everlasting *everla*

sing and lead me in the way everlasting *everla*

sing and lead me in the way everlasting *everla*

43 9 7 6 7 43 65 43

sing and lead me in the way over-lasting

sing and lead me in the way ever-lasting and

sing e - - - ver-lasting and lead me in the

65 43 7 4 43

and lead me in the way in the way everlasting

lead me in the way ever-lasting and lead me in the way everlasting

way and lead me in the way and lead me in the way everlasting

6 # 4 2 6 4 43

Chorus *Look*

and lead me in the way everlasting

chorus and lead me in the way e - - - ver-lasting

Look well if there be any way of wickedness in me and lead me in the

4 3 5 6 4 3

Psalm 139

well if there be any way of wickedness in me and lead me in the way
everlasting and lead me in the way *ever*
 and lead me in the way *everlasting* *ever*
 way *everlasting*
la *sing* *everlasting*
la *sing* lead me in the way *ever*
lasting 6 5 4 3 2 look well if there be any way of
 and lead me in the way *everlasting* *ever*
 and lead me in the way *everlasting* and
lasting and lead me in the way *everlasting* and
 wickedness in me if there be any way of wickedness in me and
lasting look well if there be any way of wickedness in me and lead me in the
 lead me in the way *everlasting* & lead me in the way *everlasting* look
 lead me in the way *everlasting*
 lead me in the way *everlasting* & lead me in the way *everlasting*
 way and lead me in the way & lead me in the way *everlasting*

Psalm 139

65

well if there be any way of wickedness in me
 look well if there be any way of
 ver - lasting and lead me in the way ever - la -
 e - - - ver - - - lasting

and
 wickedness in me of wickedness in me and lead me in the
 sing & lead me in the way ever - la -
 look well if there be any way of

lead me in the way and lead me in the way in the way e - - - ver -
 way e - - - ver lasting & lead me in the way ever
 sing & lead me in the way in the way ever la -
 wickedness of wickedness in me

lasting everlasting and lead me in the
 lasting and lead me in the way ever la -
 sing & lead me in the way in the way everlasting and lead me in the
 and lead me in the way e - - - ver lasting and lead me in the

Anthem

The Lord is my

The Lord is my Strength my Strength and my Song,

Strength, My Strength and my Song and He is become my Sal

and He is become my Sal...vation, and

...vation, and He is become my Sal...vation He is become, is be...

He is become my Sal...vation, and He is become my Salvation,

...come my Sal...vation The Lord is my Strength my

The Lord is my Strength my Strength and my Song

Strength and my Song, and He is become my Sal...vation, the Lord is my

and He is become my Sal...vation, the Lord is my Strength the

Strength, is my Strength and my Song, and He is become my Salvation,
 Lord is my Strength and my Song, and He is become my Sal-va-tion, and

and He is become my Sal-va-tion, and He is become my Salvation, and
 He is become my Sal-va-tion, and He is become my Salvation, and He is be-

soft
 He is be-come, is become my Salvation, and He is become my Sal
 -come my Sal-va-tion, is be come my Salvation, and He is become my Sal

vation, and He is become my Salvation, and He is become my Sal
 -vation, and He is become my Sal-va-tion, and He is become my Salvation, and

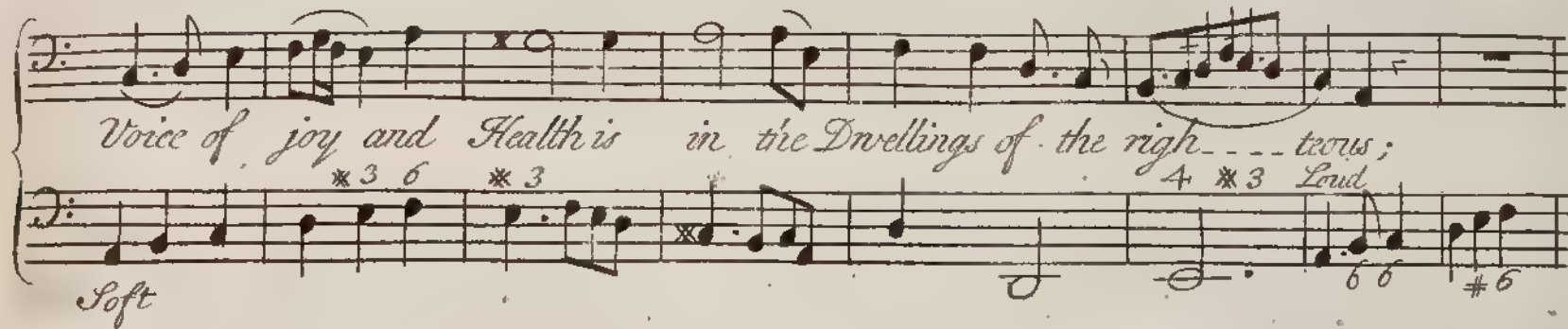
vation, and He is become, is become my Sal-va-tion.
 He is become my Salva-tion, is become my Sal-va-tion.

Loud Chorus Brisk



Voice of joy and Health is in the Dwellings of the right-...teous;

Soft



The Voice of joy and Health is

Soft



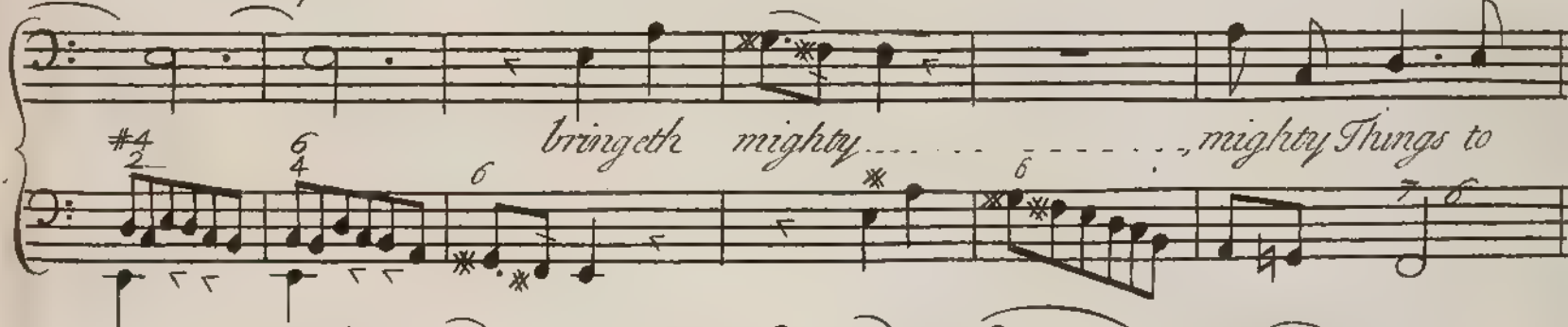
in the Dwellings of the Righteous; the Right Hand of the Lord bringeth



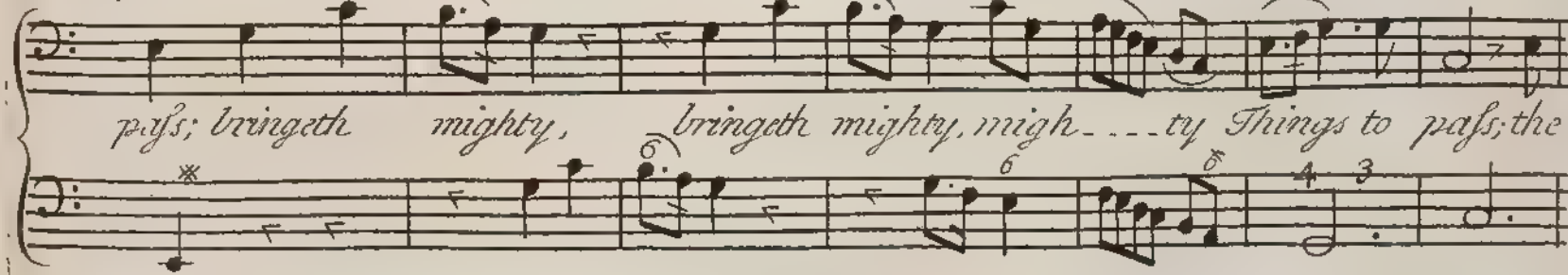
migh... try, mighty, mighty things to pass;



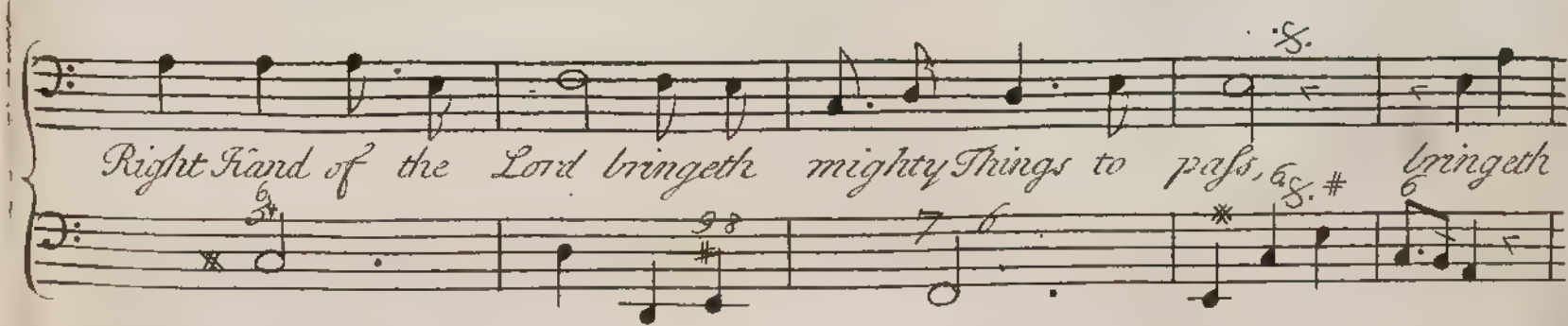
bringeth mighty... mighty Things to



pass; bringeth mighty, bringeth mighty, migh... ty Things to pass; the

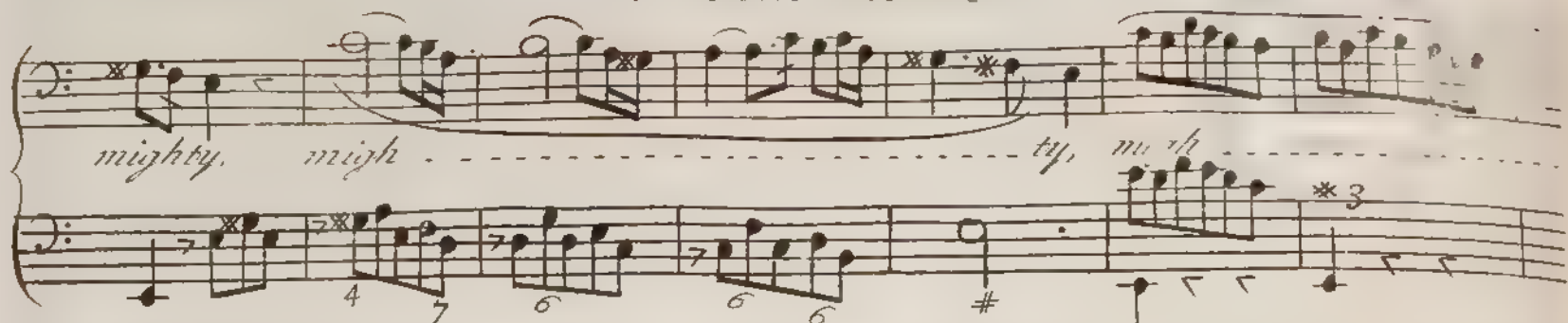


Right Hand of the Lord bringeth mighty Things to pass, as # bringeth

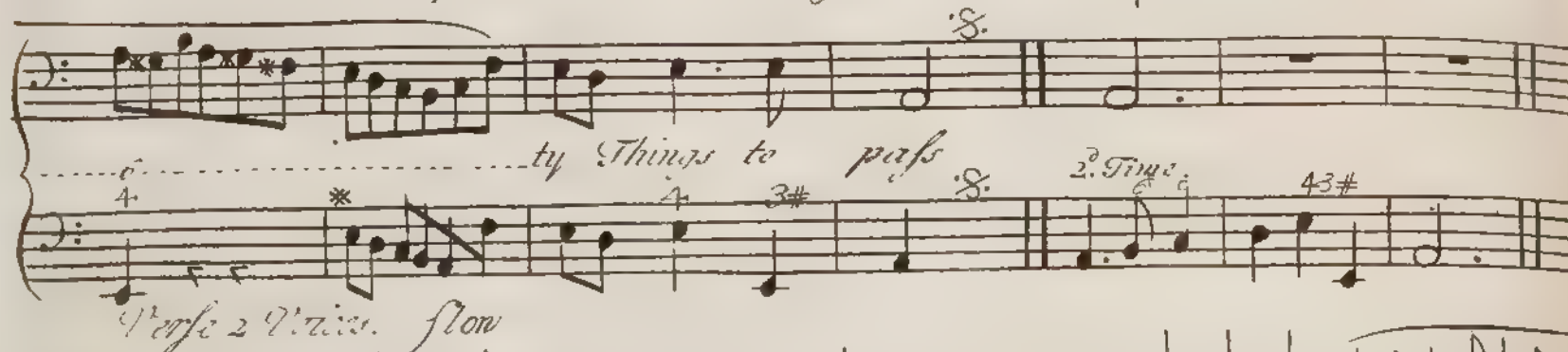


Psalm the 118.

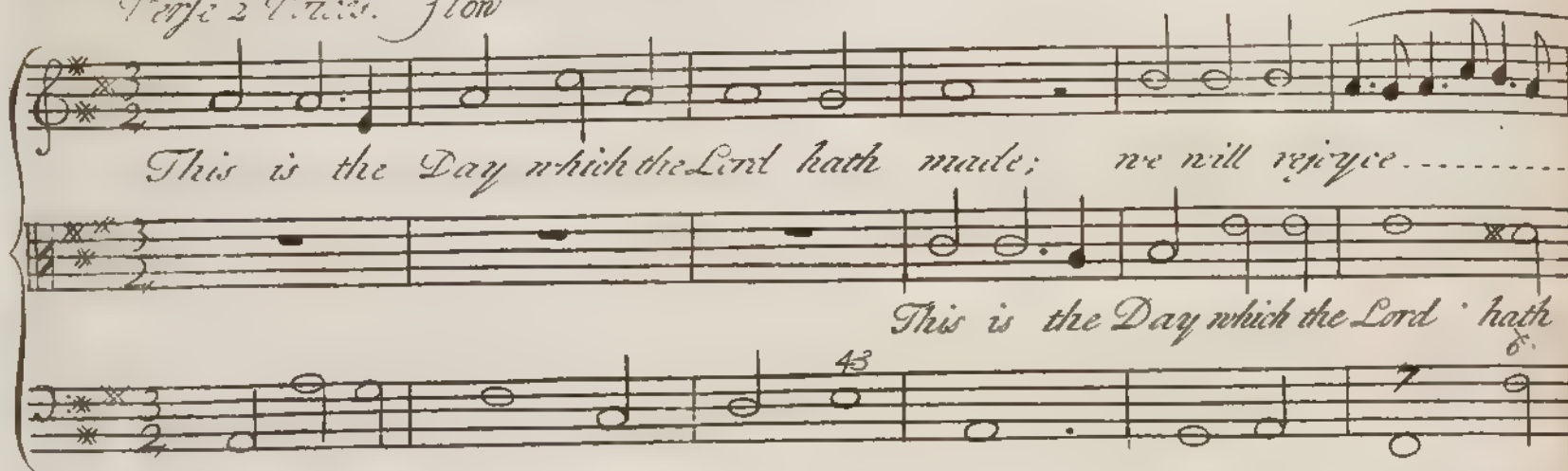
mighty, migh *ty, migh*



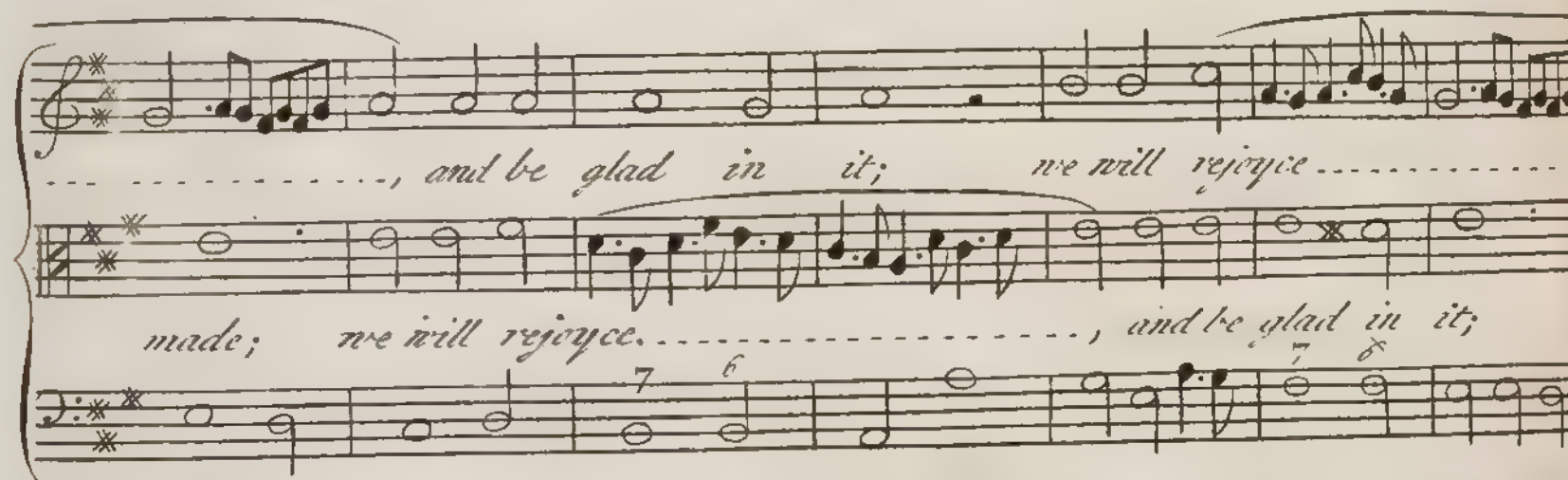
ty Things to pass *2^d Time*



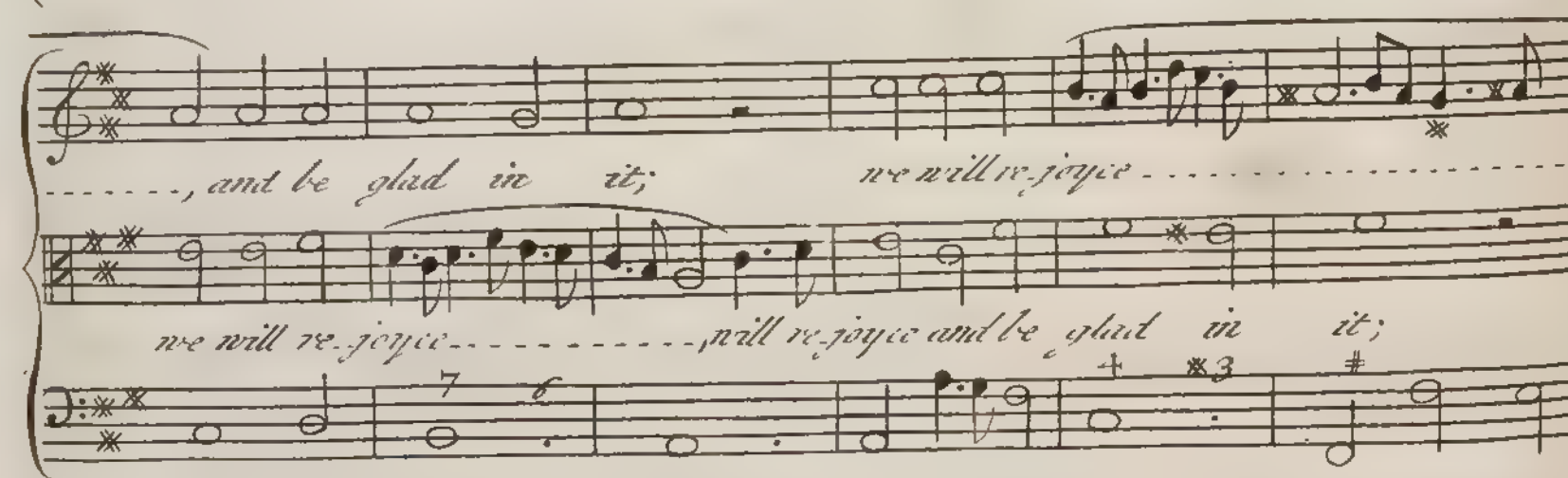
This is the Day which the Lord hath made; we will rejoyce



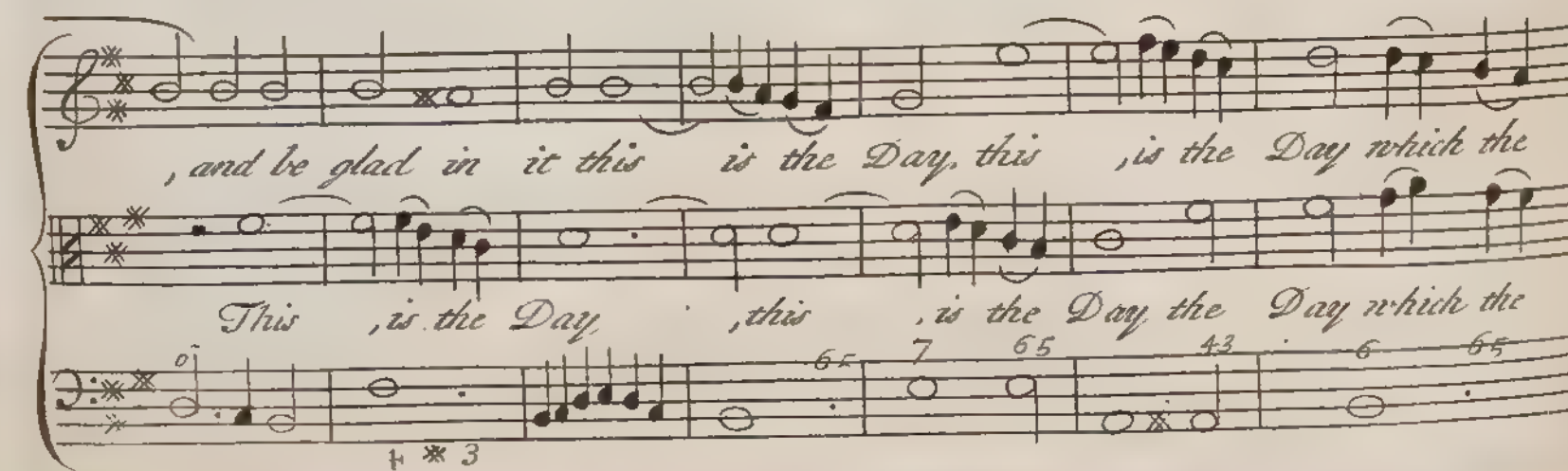
made; we will rejoyce *, and be glad in it; we will rejoyce*



, and be glad in it; we will rejoyce *will rejoyce and be glad in it;*



, and be glad in it this is the Day, this is the Day which the
This is the Day, this is the Day the Day which the



Psalms the 118th

Lord hath made we will re-joyce and be glad in

Lord hath made, and be glad, and be glad,

it; will re-joyce will re-joyce, we will re-joyce

we will re-joyce and be glad in it, will re-

re-joyce and be glad in it; we will re-

joyce and be glad in it; and be glad

joy- ce and be glad in it; This is the

in it; This is the Day, is the

Day which the Lord hath made, we will re-joyce and be glad, we will re-

Day which the Lord hath made; we will re-joyce and be

Psalms the 118th

soft

joyce and be glad, and be glad in it; we will rejoyce and be glad in it;
 glad, we will rejoyce and be glad in it; we will rejoyce and be glad in it.

4 3 4 3 4 3
 9 8 7 6 5 9 8 7 6 5

Verse Solo.

slow # 6 8 6 6 6 6 8 6 7 6 7 6 7 6 4 * 3 Help me, now, O, Lord, 7 6 7 6

2 Diapasons on the left hand

Help me, now, O, Lord, O, Lord, O, Lord, send us now, now, now...

6 6 7 7 6 # 7 7 7 7 7 7 * 3 7

* 3 * 3

... Prosperity; 7 6 * 3 7 6 7 8 8 6 6 6 6 6 6 7 6 7 6 7 6 4 * 3

* 3

Help me, now, O, Lord, 7 6 7 6 6 6 7 * 3 Help me, now, O, Lord, O...

7 6 * 3 7 6 7 6 7 6 * 3 7

Lord, send us, now, send us, now Prosperity; O, Lord, O,

7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 6 6 6

* 3 6 6 6 5 6

soft
 Lord, O, Lord, send us, now, now, send us, now, Prosperity; O, Lord,

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 # 5 4 3 4

Palm the 118th

O, Lord, O, Lord, send us, now, now, send us, now

...sperity.

Verse 3 Voices. Brisk

Blessed, Blessed be he that cometh in the Name, the Name of the Lord.

Blessed, Blessed be he that cometh in the Name, the Name of the Lord.

Chor: Blessed, Blessed be he that cometh in the Name, the Name of the Lord.

Chor: Blessed, Blessed be he that cometh in the Name, the Name of the Lord.

Lord; We have wished you good luck, ye that are of the House of the

Lord; We have wished you good luck, ye that are of the House of the

Lord; We have wished you good luck, ye that are of the House of the

Psalms the 118th
Chorus

Blessed, Blessed be he that cometh in the
 Lord of the House of the Lord. Blessed, Blessed be he that cometh in the
 Lord of the House of the Lord. Blessed, Blessed be he that cometh in the
 Lord, the House of the Lord. Blessed, Blessed be he that cometh in the

Name, the Name of the Lord. Verse
 Name, the Name of the Lord. we have wished you good Luck, ye that are of the
 Name, the Name of the Lord. we have wished you good Luck ye that
 Name, the Name of the Lord. we have wished you good Luck ye that

Cho: we have
 House of the Lord, of the House of the Lord; Chorus we have wished you good
 are of the House of the House of the Lord; we have wished you good Luck, ye that
 are of the House of the Lord, we have wished you good Luck, have
 wished you good Luck, ye that are of the House of the House of the Lord.
 Luck, ye that are of the House of the Lord, of the House of the Lord.
 are of the House of the Lord, ye that are of the House of the Lord.
 wished you good Luck, ye that are of the House of the House of the Lord.

Sl. w.

We have wished you good Luck, ye that are of the House of the House of the Lord.

We have wished you good Luck, ye that are of the House of the House of the House of the Lord.

We have wished you good Luck, ye that are of the House of the House of the House of the Lord.

We have wished you good Luck, ye that are of the House of the House of the House of the Lord.

Verse 4. Voice.

Brisk O, give Thanks un----- to the Lord, give Thanks un

O, give Thanks, give Thanks un----- to the Lord-----, for

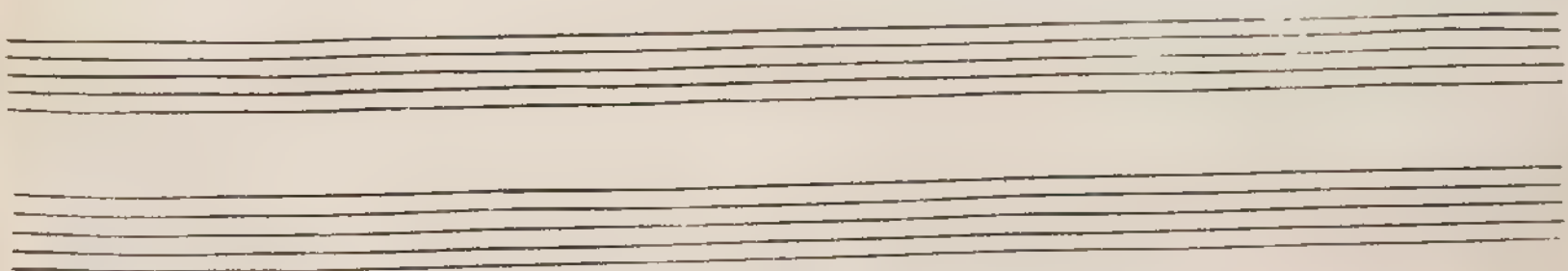
O, give thanks un-

to the Lord, for He is Gracious is Gracious, O, give

He is Gracious, O, give Thanks un... to the

to the Lord, O, give Thanks O, give Thanks, give

O, give Thanks un... to the Lord, .



Palm the 118.th

Thanks, give Thanks, O, give Thanks, un...to the Lord, for He is
 Lord, O, give Thanks, give Thanks un...to the Lord, for He is
 Thanks, un...to the Lord, give Thanks un...to the Lord, for He is
 O, give Thanks un...to the Lord un...to the Lord for He is

7 5 6 6 4 3 6 4 3 7 6

gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is
 gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is
 gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is
 gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is

6 2 6 6 5 7

gracious, And His Mercy en...dureth for e...ver, His Mercy en...
 gracious, And His Mercy en...dureth for over, His Mercy en...
 gracious, And His Mercy en...dureth for
 gracious, And His Mercy en...

6 4 6

Psalms the 118.th

77

Chorus

Chorus

dureth en dureth for ever; and his Mercy endureth for ever

du reth for ever; and his Mercy endureth for ever

ever endureth for ever

Cho dureth for ever and his Mercy endureth for ever for ever

7 6 7 6 7 6 43 6

Our Father who art in Heaven, hallowed be thy Name. Thy Kingdom come. Thy will be done in Heaven, and on Earth, as it is in Heaven. Forgive us our debts, as we forgive our debtors. Lead us not into temptation, but deliver us from the evil one. For the Kingdom is thine, the power is thine, and the glory is thine, forever, ever, ever. Amen.

Handwritten musical score for "The Lord's Prayer" in G major. The score is written on five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for figured bass. The lyrics are written below the vocal staves. The music is in 4/4 time and features various musical notations including notes, rests, and accidentals. The figured bass staff includes numerical figures and symbols for figured bass notation.

and his Mercy en-dureth for e-ver, his Mercy en-dureth, en-dureth for
 du- - - - - reth for e-ver; and his Mercy en-dureth, en-dureth for
 dureth for ever, his Mercy en-dureth for ever, for ever, en-dureth for
 ver; and his Mercy en-dureth for e- - - - - ver, for

Figured Bass: 6 4, 5 4 7*, 6 4, 7 6, 4 2 6, 4 2 3 6, 5 4 3, 5 4 3

Full Anthem Psalm 6th for 6 Voices slow 70

O Lord rebuke me not in thine indignation rebuke me.
O Lord rebuke me not in thine indignation.

O Lord rebuke me not in thine indignation
O Lord rebuke me not in thine indignation
O Lord rebuke me not in thine indignation
O Lord rebuke me not in thine indignation
O Lord rebuke me not in thine indignation

rebuke me not in thine indignation
O Lord rebuke me not in thine indignation
rebuke me not in thine indignation
O Lord rebuke me not in thine indignation
O Lord rebuke me not in thine indignation

O Lord rebuke me not rebuke me not in thine indignation
 indig - nation rebuke me not in thine indigna - tion neither chaste
 rebuke me not in thine indignation thine indignation neither
 rebuke me not rebuke me not in thine indignation thine indignation
 -tion 56 O Lord 7 rebuke me not in thine indignation 43#
 rebuke me not in thine in - - - # - dignation in thine indignation
 neither chasten me in thy dis - - pleasure in thy displeasure
 me in thy dis - - pleasure 43# in thy dis - - pleasure neither
 chasten me in thy displeasure 43 in thy displea - - sure
 neither chasten me in thy 43 dis - - pleasure neither chasten
 neither chasten me in thy dis -
 neither
 neither chasten me neither chas - - ten me in thy displeasure
 chasten me neither chasten me in thy displeasure
 neither chasten me neither chasten me in thy displeasure
 me in thy displeasure neither chasten me in thy displeasure
 -pleasure 6 neither chasten me 6 neither chasten me in thy displeasure
 chasten me neither chasten me in thy displeasure

Psalm 6th

have mercy upon me have mercy upon me

have mercy upon me have mercy upon me

have mercy upon me have mercy upon me O - - - Lord for I am

have mercy upon me have mercy upon me O - - Lord for I am weak for

have mercy upon me have mercy upon me

have mercy upon me have mercy upon me

O - - - Lord for I am weak O Lord

Lord for I am weak I am weak

weak O Lord for I am weak

8 6 5 weak O - - - Lord for I am weak O

O - - - Lord for I am weak

O - - - Lord for I am

for I am weak O - - - Lord for I am weak for I am weak

O - - - Lord for I am weak for I am weak

Lord for I am weak O - - - Lord for I am weak for I am weak

Lord for I am weak O Lord for I am weak

98 76 6 5 5 4 3 2 1 Lord for I am weak for I am weak

weak O Lord for I am weak O Lord for I am weak

O Lord heal me for my bones my bones are vexed O Lord heal me

O Lord heal me

O Lord heal me for my bones my bones are vexed O Lord heal me

O Lord heal me

O Lord heal me for my bones my bones are vexed O Lord heal me

O Lord heal me

O Lord heal me for my bones are vexed for my bones are

O Lord heal me for my bones are vexed

O Lord heal me heal me for my bones are

O Lord heal me for my bones are vexed for my

O Lord heal me for my bones are vexed my

O Lord heal me for my bones are vexed are vexed for my

vexed my bones are vexed

for my bones are vexed

vexed my bones are vexed

bones my bones are vexed

bones my bones are vexed

bones my bones are vexed

Verse for 3 Voices slow

My Soul also is sore troubled my Soul

My Soul also is sore troubled my Soul

My Soul also is sore troubled my Soul

Psalm 6th

83

also is sore troubled But Lord how long how long wilt thou

also is sore troubled But Lord how long how long wilt thou

also is sore troubled But Lord how long how long wilt thou

punish me Lord how long how long wilt thou punish me but Lord how

punish me Lord how long how long wilt thou punish me, but Lord how

punish me Lord how long how long wilt thou punish me how long

long how long wilt thou punish me how long wilt thou punish me

long how long how long wilt thou punish me

how long wilt thou punish me how long wilt thou punish me

Chorus

Turn thee O

Turn thee O Lord and deliver my

Turn thee O Lord O Lord and deliver my Soul turn thee and deliver my

Turn thee O Lord and deliver my

Lord O Lord and deliver my Soul turn thee O Lord and deliver my Soul

Turn thee O Lord turn thee O Lord turn

Soul turn thee O Lord and deliver my Soul

Soul 6 6 5 turn thee O Lord and deliver my Soul

Turn thee O Lord Turn

Soul Turn thee

Turn thee O Lord turn thee O

thee O Lord and deliver my Soul turn thee O Lord and deliver my

Turn thee O Lord turn thee O Lord and deliver my

Turn thee O Lord

thee O Lord and deliver my Soul 76 6 1/3 76 76

O 4 3 4 6 56 Lord O Lord turn thee O Lord

Lord turn thee O Lord turn thee O Lord and deliver de =

Soul turn thee O Lord turn thee O Lord and de =

Soul turn thee O Lord and de =

turn thee O Lord turn thee O Lord and deliver my

turn thee O Lord and deliver my Soul and deliver de =

urn thee O Lord turn thee O Lord and deliver de =

Psalm 64.

85

=liver my Soul
 =liver my Soul
 =liver my Soul
 Soul O save me for thy mercies sake for thy mercies sake save
 =liver my Soul O save me for thy mercies sake for thy
 =liver my Soul

O save me for thy mercies sake for thy
 O save me
 me save me for thy mer - - - cies sake
 mercies sake O save me for thy mercies sake save me for thy mer - cies
 O save me for thy mercies sake for thy mercies sake O

mercies sake for thy mer - - cies sake save me for thy mercies
 for thy mercies sake for thy mercies sake save me save me for thy
 O save me for thy mercies sake for thy mercies sake O save me
 sake 5 6 O save me for thy mercies
 save me

sake O save me for thy mercies sake O
 save me for thy mercies sake for thy mercies sake save me for thy mercies
 mercies sake O save me save me
 for thy mer - - - cies sake O save me for thy mercies sake O
 sake save me for thy mercies sake O save me
 O save me for thy mercies sake for thy mer - - - cies
 save me for thy mercies sake. - - - men a - - - men
 sake thy mer - - - cies sake. - - - men a
 for thy mercies thy mercies sake 3 6 - - - men
 save me for thy mercies sake. - - - men a - - - men
 save me for thy mercies sake
 sake O save me for thy mercies sake A - - - #4
 a - - - men a - - - men a - - - men a - - - men
 - men a - - - men a - - - men a - - - men a - - - men
 a - - - men a - - - men a - - - men a - - - men
 a - - - men a - - - men a - - - men a - - - men
 - men a - - - men a - - - men a - - - men a - - - men
 - men a - - - men a - - - men a - - - men a - - - men

Anthem Psalm 48 for 3 Voices

87

Slow

WE wait for thy Lov = ing kindness O = God

We wait for thy loving kindness O

We

for thy lo = ving kindness O

God for thy lo = ving kindness O

wait for thy lo = ving kindness O God

#3 6 7 6 76

Organs

God in the midst the midst of thy Temple

God in the midst the midst of thy Temple

God in the midst in the midst of thy Temple

5 6 9 8 3 6 4 3 6 6 6

O God ac = cording to thy name

O God according to thy name

O God ac =

4 3 # 6 # 7 6 # 76 #

Psalm 48

so is thy prai = = = se unto the worlds end so is thy
 so is thy praise unto the worlds end
 = cording to thy name so is thy praise unto the worlds end #5 6
 4 3 7 4 3 7 4 3 4 3

prai = = = se so is thy prai = = = se
 so is thy prai = = = se so is thy praise = = =
 so is thy prai = = = se so is thy
 4 8 7 6 5 #4 #3 4

so is thy praise so is thy praise unto the worlds end unto the worlds
 so is thy praise so is thy praise unto the worlds end unto the worlds
 praise so is thy praise un = to the worlds end unto the worlds
 4 3 # 4 3 #

Chorus
 end Thy right hand thy right hand is full of righteousness
 end Thy right hand thy right hand is full of righteousness
 end Thy right hand thy right hand is full of righteousness
 Thy right hand thy right hand is full of righteousness

Psalm 48

89

thy right hand is full of righteousness is full of
 thy right hand is full is full of righteousness thy right hand is full of
 thy right hand is full of righteousness thy right hand is full of
 thy right hand is full is full of righteousness is full of.

righteousness is full of righteousness
 righteousness Thy right hand is full of righteousness
 righteousness Thy right hand is full of righteousness
 righteousness is full of righteousness

Solo

Cornet Stop:

Organ 2 Diapasons upon the left hand

Let the Mount Zion rejoice and let the daughter of Judah be

gla : : : : : d because he =

Handwritten musical score for Psalm 48, featuring two staves with treble and bass clefs, lyrics, and various musical notations including accidentals and fingerings.

cause of thy Judgments

Let the Mount Sion re =

joyce & let the daughter of Judah be gla = = d = = = d

be gla = = d because because of thy

Judgments

Let the daughter of Judah be glad

because because of thy Judgments because of thy

Judgments O Lord because of thy Judgments thy Judgments O Lord

6 6 6 #5 6 98 4 3 #

Chorus

Walk about Sion and go round about her and tell the tow'rs there:

Walk about Sion and go round about her and tell the tow'rs there:

Walk about Sion and go round about her and tell the tow'rs there:

Walk about Sion and go round about her and tell the tow'rs there:

of mark well her bulwarks set up her houses that ye may

of mark well her bulwarks set up her houses

of mark well her bulwarks set up her houses that ye may

of mark well her bulwarks set up her houses

tell them that come after ye may tell them that come after

that ye may tell them that come after ye may

tell them that come after ye may tell them that come after

that ye may

4 3 #

that ye may tell them that come after

tell them that come after that come after

that ye may tell them that come after

tell them that come after that come after

Verse 3 Voices Break

For this is our God for ever and ever

for ever and ever For this is our

for ever and ever

for ever and ever For this is our God for ever and ever for

God for ever and ever for this is our God for

for ever and ever for this is our God for this is our God for

this is our God for ever and ever for ever and

this is our God for ever and ever

this is our God for ever and ever for ever and ever

Pfalm 48

93

flow

ever for this is our God for ever and ever He will be our

for this is our God for this is our God for ever and ever He will be our

for this is our God for this is our God for ever and ever He will be our

65 # 43# 6 6

Handwritten musical score for "He will be our guide" in G major, 3/4 time. The score is written on four staves. The first two staves are for Soprano and Alto voices, and the last two are for Tenor and Bass voices. The lyrics are "guide our guide unto death He will be our guide our guide unto death". The piece ends with a double bar line. Below the staves, there are some handwritten numbers and a key signature change: 76, 4, 3 #, 98, 43, 43 #.

Chorus

Chorus

For this is our God for ever and ever for this is our God for
 For this is our God for ever and ever for this is our God for
 For this is our God for ever and ever for this is our God for
 For this is our God for ever and ever for this is our God for
 ever and ever for this is our God for ever and ever for this is our
 ever and ever for this is our God for ever and ever for this is our
 ever and ever for this is our God for ever and ever for this is our

Psalm 48

God for ever and ever for ever for ever for

God for ever and ever for ever for ever

God for ever and ever for ever for ever and

God for ever and e ⁶⁵_{43#} ⁶⁵_{43#} ⁶⁵_{43#} ⁶⁵_{43#} ver for

ever and ever for e = = ver for ever and ever for this is our

and ever for ever for ever and ever for this is our

ever for e = = ver & ever for ever and ever for this is our

ever for e = = ver for ever and ever for this is our

God for ever and ever *slow* He will be our guide our guide unto

God for ever and ever He will be our guide our guide unto

God for ever and ever He will be our guide our guide unto

God for ever and ever He will be our guide our guide unto

death He will be our guide our guide unto death

death He will be our guide our guide unto death

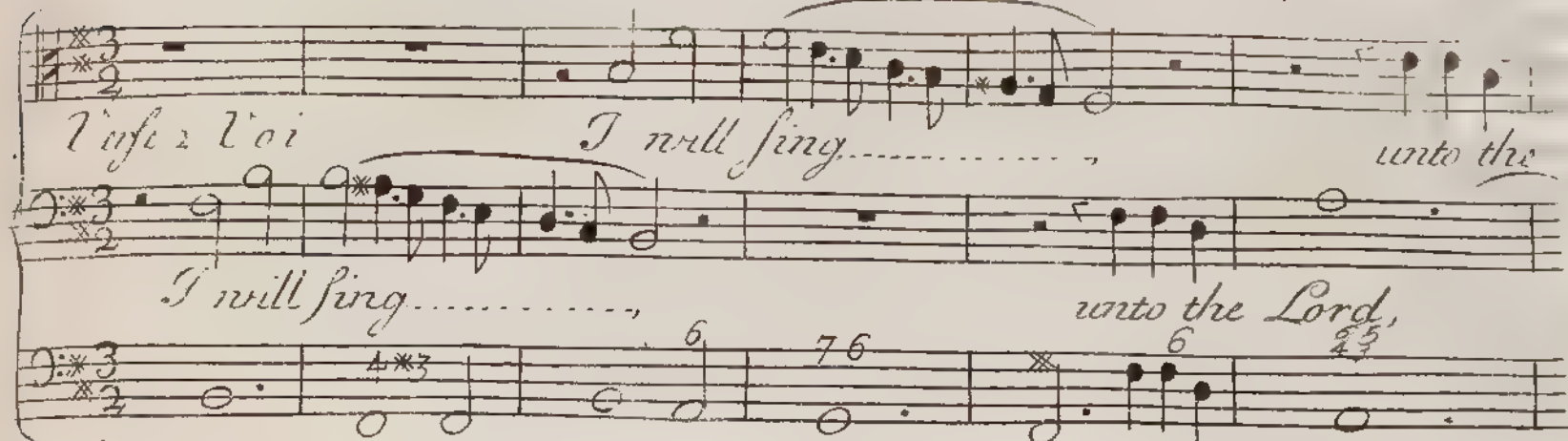
death He will be our guide our guide unto death

death He will be our guide our guide unto death

Anthem a 2 voi: Psalm the 136

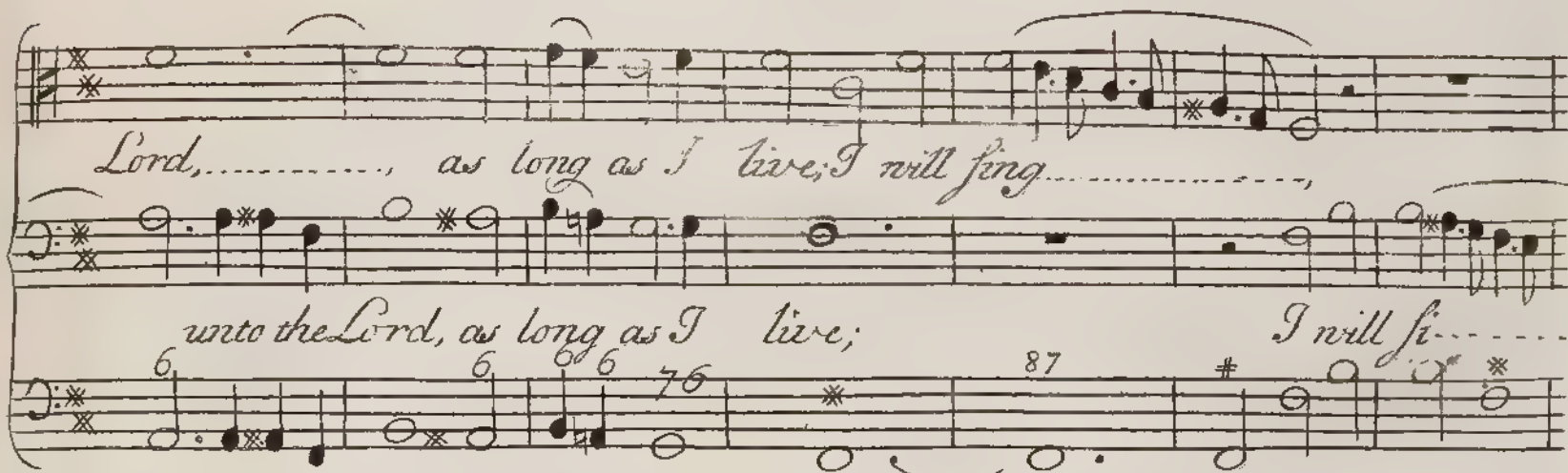
1st & 2^d Voi I will sing... unto the

I will sing... unto the Lord,



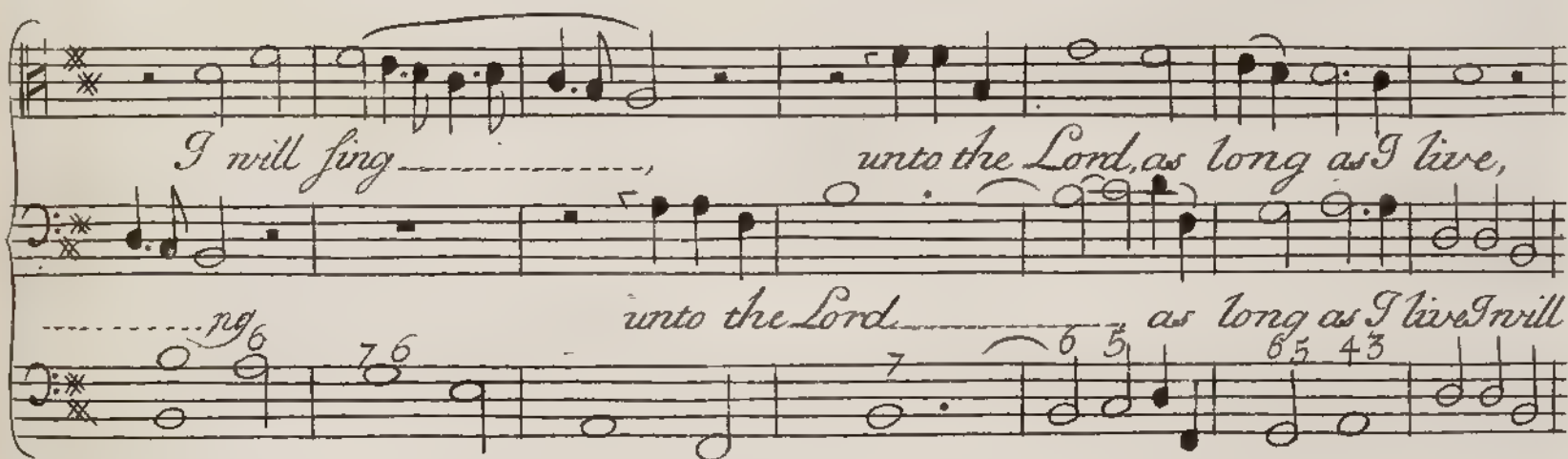
Lord, as long as I live, I will sing

unto the Lord, as long as I live; I will si...



I will sing... unto the Lord, as long as I live,

unto the Lord... as long as I live I will



I will praise my God, I will praise my God, while I have my

praise my God I will praise my God while I have my



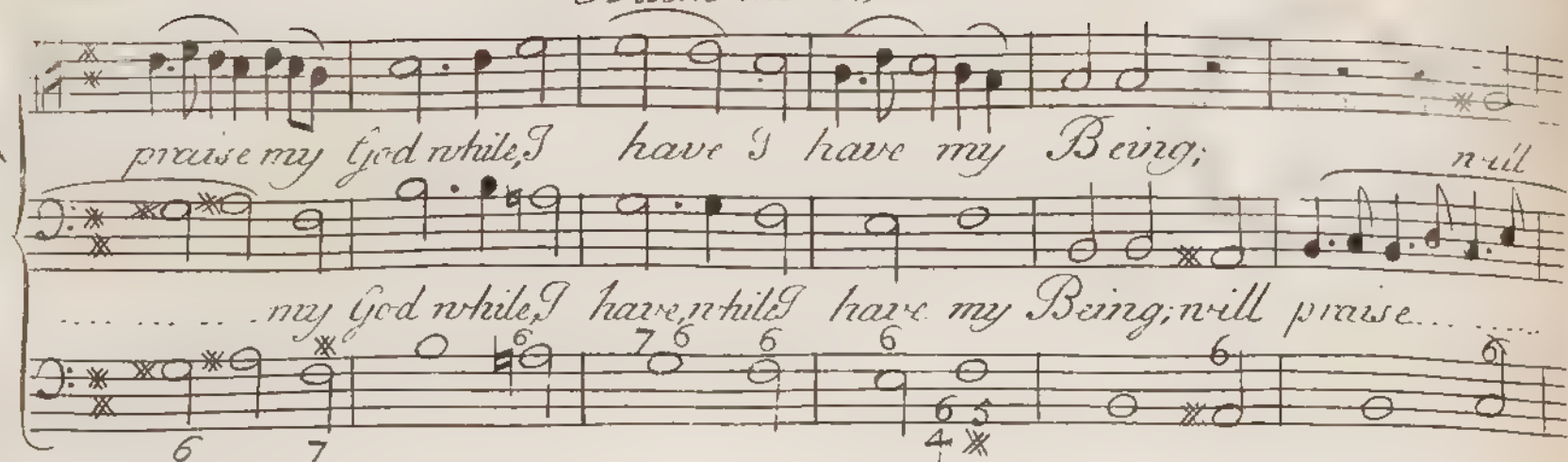
Being will praise my God, while I have my Being will

Being will praise my God, while I have my Being will Praise

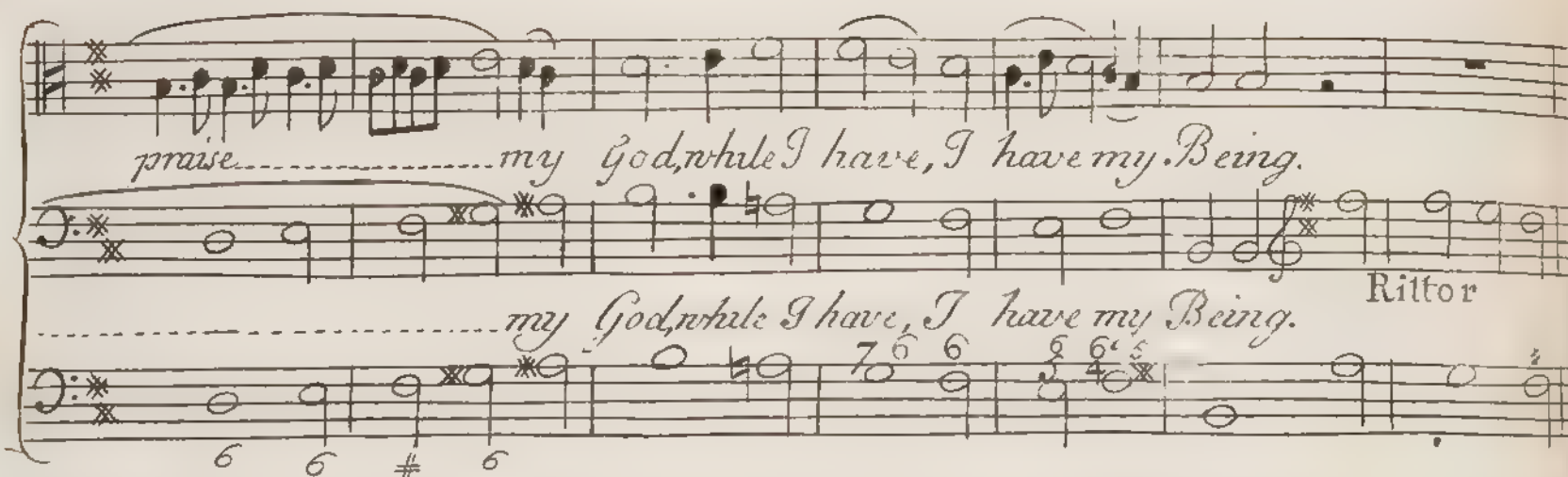


Palm the 103^d

praise my God while I have I have my Being; will
my God while I have while I have my Being; will praise...



praise... my God, while I have, I have my Being. *Rit*
my God, while I have, I have my Being.



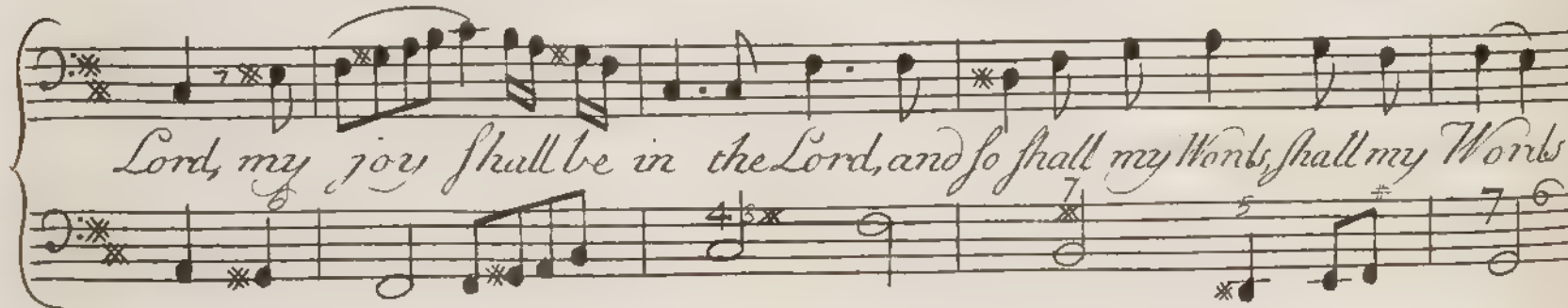
Solo Loud Organ. And so shall my Words please him, *soft*



And so shall my Words please him; my joy shall be in the *soft*
soft *Loud* *soft*



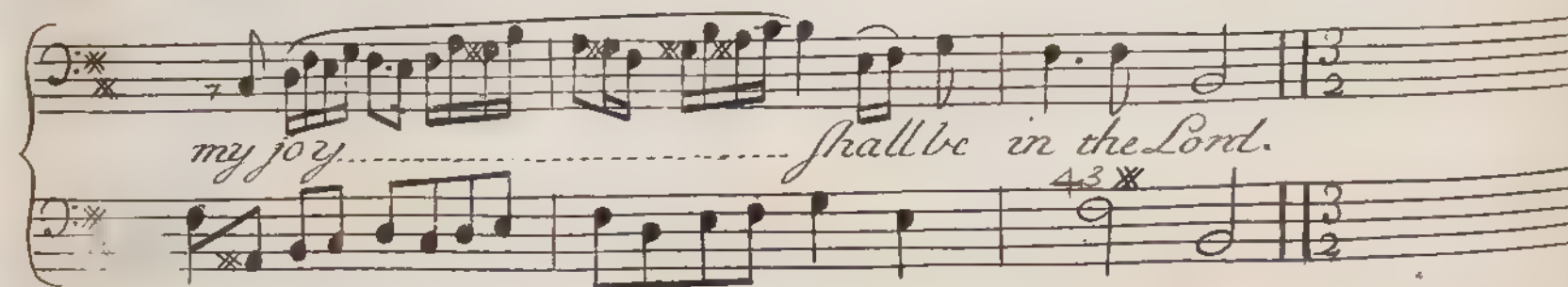
Lord, my joy shall be in the Lord, and so shall my Words, shall my Words



please him; my joy... shall be in the Lord; *4 3*



my joy... shall be in the Lord. *4 3*



Verse 2 Vor: I will sing unto the

I will sing unto the Lord

Lord, as long as I live, I will sing

unto the Lord, as long as I live, I will

I will sing unto the Lord, as long as I

sing unto the Lord as long as I

live, I will praise my God, while I have, I have my Being;

live, I will praise my God, while I have, I have my Being; will

will praise my God, while I have, I have my

praise my God, while I have, I have my

Being. *Alon*
Being. *Ritto:* *As for sinners, for*

Sinners, they shall be consumed out of the Earth; As for sinners,

they shall be consu med out of the Earth

And the Ungodly, And the Ungodly shall come to an End. *Loud* *By 2*

But praise thou the Lord, *Soft*

praise thou the Lord, O

Organ
my Soul;

Palm the 103.^d

91

Praise thou the Lord O my Soul; Ritto:

Praise thou the Lord, Praise thou the Lord, Ritto:

my Soul, Praise the Lord; Ritto:

my Soul Praise the

slow
Lord, Praise the Lord,

Verse 4 Voices and Chorus.

Glory be to the Fa. ther, and to the Son, and to the Holy Ghost.

Glory be to the Fa ther, and to the Son, and to the Holy Ghost.

Glory be to the Fa. ther, and to the Son, and to the Holy Ghost, wit

Glory be to the Fa. ther, and to the Son, and to the Holy Ghost.

As it was in the Beginning is
 As it was in the Beginning, is now; is now; as it was in the B.
 was in the Beginning, is now; is now; is now; as it
 As it was in the Be...gining, is now; is now; as it was in the Be

now, the Beginning, is now and ever shall be,
 gin...ing, is now; and ever shall be, and ever
 was in the Beginning, is now and ever shall be, and ever
 gining, is now, is now and ever shall be, and ever

shall be, world without end, with out
 shall be, world without end, world with out
 shall be, world without end, world without end, world without
 shall be, world without end, world without end, world without

end world without end, A... men; A...

end, world without end, world without end A... men; world

end, world without end A... men, world

end, A... men; world without end,

6 4 5 4 # 6 87 65

men; world without end, world without end,

without end, without end, A... men; world

without end, A... men; A... men; A...

6 6 6 6 A 7 6 5 6 7 6 6

6 4 3

A men; A... men.

with out end A... men.

men A... men.

end A... men.

7 6 6 4*3

PRAISE the Lord O my
 Praise the Lord O my Soul O - - my Soul

6 76 43

Musical score for the hymn "Praise the Lord O my Soul O". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "Soul O - - - my Soul Praise the Lord O my Soul O - - -". The music is in G major (one sharp) and 4/2 time. The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. The score includes a large bracket on the left side, indicating the first system. The lyrics are written below the corresponding vocal lines.

Praise the Lord O my Soul O - - my

my Soul praise the Lord the Lord O my Soul O - - my

Praise the Lord O my Soul

praise the Lord O my

43#

4 3#

Soul praise the Lord praise the Lord O my Soul O my Soul

Soul praise the Lord praise the Lord O my Soul

Soul praise the Lord praise the Lord O my Soul O my Soul

4 3 2 8 6 5 6 5 4 3#

Psalm 104th

105

O Lord my God O Lord my God Thou art become ex-

6b5 43 9 8 7 6 6 6

Thou art become exceeding glo- - Thou
=ceeding glo - - rious art become exceeding glorious

6 5 4 3 4 3 #

rious - - Thou art become exceeding glo- -
art become exceeding glo - - rious thou
thou art become exceeding glo - - rious thou

6 5 4 3 # 4 3 # 6

art become exceeding glo - - rious thou
art become exceeding glo - - rious art become exceeding glorious

3 # 6 7 # 9 8 7 5

glorious art become exceeding glorious

art become excee - - - ding glorious

thou art become exceeding glorious thou art clothed with

7 6 #3 4 4 3 # 6

Thou art clothed with Majesty art clothed with Ma

Thou art clothed with Majesty art clothed with Ma

Majesty with Ma - - - jesty

4 3 6 4 6 4 5 9 6 5 4

Majesty and honour thou art clothed with

Majesty and honour thou art clothed with

and honour thou art clothed with Majesty

5 4 3 5 6 4 3 6 4 2

Majesty with Ma

Majesty with Ma

Majesty with Ma

6 4 6 9 6 4 3 8 4 2 5 6 5 7 7 4 3

Psalm 104th

105

Ritor:

First system of musical notation, featuring a treble and bass staff with a Ritor part.

Solo

Second system of musical notation, featuring a treble and bass staff with a Solo part.

Organ 2 Diapasons upon left hand

Third system of musical notation, featuring a treble and bass staff with an Organ part.

with a garment

Thou deckest thy self with light

Fourth system of musical notation, featuring a treble and bass staff with lyrics.

Ritor

and spread'st out the Heav'n's the

Fifth system of musical notation, featuring a treble and bass staff with lyrics.

Heav'n's spread'st out the Heav'n's like a Curtain

Ritor

Sixth system of musical notation, featuring a treble and bass staff with lyrics.

Thou deckest thy self with light as it

Seventh system of musical notation, featuring a treble and bass staff with lyrics.

were with a garment and spread'st out the Heav'n's

and spread'st out the

Eighth system of musical notation, featuring a treble and bass staff with lyrics.

Psalm 104th

Heav'ns sprea - - - d'st out the Heav'ns like a

Curtain and spread'st out the Heav'ns and spread'st out the Hea :

=v'ns sprea - - - d'st out the Heav'ns like a Curtain *Ritor*

Solo Who layeth the beams of his Chambers in *f* waters

Loud Organ left hand who layeth the beams of his Chambers in the

Ritor *soft* waters and maketh the Clouds his Chariot and

Loud Or: *soft* maketh upon the wings the wings of *f* wind

Loud Or:

11

Psalm 104th

and maketh the Clouds his Chariot

and wa - lketh upon the wings of the *soft* wind

who layeth the beams of his Chambers in the

Ritard: waters and maketh the Clouds his Chariot and

wal - keth wal - keth.

upon the wings of the wind

Loud Or:

Verse 2 Voices

slow He maketh his Angels Spirits he

He maketh his Angels Spirits He maketh he

maketh he maketh his An - - - gels Spirits and his

ma - - - keth his Angels Spirits

43 4 6 7 43

Ministers a fla - - - ming fire and his

and his Ministers his Ministers a fla - - -

6 7 6 6 5 6 7 6 4 3

Ministers a fla - - - ming fire he maketh his Angels

- - - - - ming fire he maketh his Angels

6 5 6 6 5 6 6 4 5 6 4 5 6 4 5

Spirits and his Ministers his Ministers a fla - - -

Spirits and his Ministers his Ministers a fla - - -

13 13 4 3 7 6

- - - - - ming fire

- - - - - ming fire

6 8 43

Chorus

Psalm 104th

109

He laid the foundation of the Earth

He laid the foundation of the Earth that it never should

He laid the foundation of the Earth that it never should move should

He laid the foundation of the Earth

that it never should move at a - ny

mo - - - ve that it never should move at a - ny

mo - - - ve at any time that it never should move that it never should

that it never should mo - - - ve at a - ny

time that it never it ne - - ver should move should move at any time

time that it never should mo - - - ve at any time

move at a - ny time it never should mo - - ve at any time

time that it never it never should move that it never should move at any time

slow Solo

O - - - Lord O - - - Lord how manifold how

manifold are thy works O - - - Lord O - - - Lord

Psalm 104.th

how manifold how manifold are thy works in Wisdom hast thou

4 2 6 7 6 5 6 7 6

made them all O - - - Lord how manifold are thy

5 3 1 3 1 3 7 6 # 6 4 2 6 4 3 1

works in Wisdom hast thou made them all the Earth is full is

4 3 5 6

full of thy riches the Earth is full is full of thy riches

3 1 3 7 6 6 # 4 3 1

the Earth is full is full of thy riches Ritor:

4 3

Verse 3 Voices

The glo - - - rious Majesty of the Lord shall en

The glo - - -

Pfalm 104th

111

=dure for ever the glo -

The glo - rious Majesty of the

- rious Majesty of the Lord shall endure for ever

7 4 3 # 4 7 4 3

- rious Majesty of the Lord shall endure for

Lord shall endure for ever the glo - rious Majesty

5 the glo - rious Majesty

7 6 7 6 5 4 3

ever and ever the glo - rious Majesty

of the Lord shall endure for ever the glorious Majesty

of the Lord shall endure for ever the glorious Majesty

7 6 # 3 6 5 4 3 #

of the Lord shall endure for ever for ever

of the Lord shall endure for ever for ever

of the Lord shall endure for shall endure shall en =

7 5 5 4 3 4 3 #

Psalm 104th

for ever for ever shall endure for

for ever for ever and ever shall en

=dure shall endure for ever shall endure for ever for

4 3 # 7

ever and ever shall endure for ever and ever the

=dure shall endure for ever and ever the Lord shall rejoyce

ever and ever shall endure for ever and ever the Lord shall rejoyce

7 6 4 3 #

Lord shall rejoyce the Lord shall rejoyce

the Lord shall rejoyce in his works the

shall rejoyce rejoyce in his works

4 3 # 6 4 7

in his works the Lord shall rejoyce rejoy - - - ce re =

Lord shall rejoyce in his works rejoy - - - ce re =

rejoyce rejoyce re =

4 7 3 # # 3 6 4 7 7

Psalm 104th

115

=joy - - - ce the Lord shall rejoyce in his works Ritor:

=joy - - - ce the Lord shall rejoyce in his works

=joyce rejoyce the Lord shall rejoyce in his works

7 9 7 5

Verse Brisk

Chorus

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

6 6 6 6 4 3

Cho: Hallelujah Halle-

Verse

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Verse

4 3 #

4 2

Psalm 104th

Chorus

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

7 6 *Chorus* Hallelujah Hallelujah Hallelujah Halle-

Verse

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah *Verse* Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

56 *Verse* Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

56 75

Slow

=lujah Hallelujah Hallelujah Hallelujah Hallelujah

=lujah Hallelujah Hallelujah Hallelujah Hallelujah

=lujah Hallelujah Hallelujah Hallelujah Hallelujah

9 6 7 4 3

Psalm 104th

115

Chorus

Hallelujah Hallelujah Hallelujah Hallelujah Halle-

Hallelujah Hallelujah Hallelujah Hallelujah Halle-

Hallelujah Hallelujah Hallelujah Hallelujah Halle-

Hallelujah Hallelujah Hallelujah Hallelujah Halle-

-lujah Hallelujah Hal - - lujah Hallelujah Hal-

-lujah Hallelujah Hallelu - - jah Hal-

-lujah Hallelujah Hallelujah Hallelujah Hallelu - - jah

-lujah Hallelu - - jah Hal - - 6/6

-lujah

-le - lujah

Halle - - lujah

-le - - lujah

116 Full Anthem Psalm 102 for 4. 5. 6. & Voice

HEAR my prayer O Lord
 Hear my prayer O Lord and let my crying come un=
 Hear my pray'r O Lord and let my crying my cry - ing
 Hear my prayer: O

and let my crying come un=to thee Hear
 =to thee Hear my prayer O Lord & let my crying my crying
 come unto thee Hear my prayer O Lord O
 Lord and let my cry=ing come un=to thee my crying come unto thee
 Hear my prayer O Lord & let my crying come unto thee O

my prayer O Lord and let my crying let my crying come un=
 come unto thee Hear my
 Lord hear my prayer O Lord and let my crying come un=
 Hear my prayer O Lord and let my crying let my cry=
 Lord Hear my prayer O Lord

Psalm 102

117

to thee O Lord and let my cry- ing come unto thee

prayer O Lord and let my crying come un-

-to thee and let my crying come unto thee

ing come. unto thee. and let my crying come

O = = = Lord and let my crying come unto thee O

Hear my prayer O Lord hear my prayer O

to thee Hear my prayer O = = Lord hear

and let my crying come unto thee O = = Lord hear my

unto thee. O = = = Lord hear my

Lord hear my prayer O Lord and let my crying come un.

Lord hear my prayer O

my prayer O Lord hear my pray'r

prayer O Lord hear my prayer O = = Lord hear

prayer O Tenor Lord hear my prayer O = = Lord O both

hear my prayer hear my prayer O

=to thee O Lord hear my prayer O

Lord and let my crying come unto thee
and let my crying come unto thee O Lord
my prayer and let my crying my
Lord and let my crying come unto thee O Lord and let my
Lord and let my crying come unto thee

and let my crying come unto thee my crying come unto thee
and let my crying come unto thee
crying come unto thee & let my crying come unto thee
crying my crying come unto thee come unto thee
O Lord and let my crying my crying come unto thee

Verse Decany
Hide not thy face from me in the
Hide not thy face from me in the
Decany Hide not thy face from me in the
Hide not thy face from me in the time of my trouble
Hide not thy face from me in the time of my trouble
Hide not thy face from me in the time of my trouble

Me

Handwritten musical score for the hymn "Incline Thine Ear Unto Me". The score is written on six staves. The first five staves are vocal parts, and the sixth staff is a basso continuo line. The lyrics are written below the staves. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked "Full". The lyrics are: "the time the time of my trouble", "from me in the time the time of my trouble", "in the time the time of my trouble", "in the time the time of my trouble", and "from me in the time of my trouble Incline thine ear unto me". The score includes various musical notations such as notes, rests, and accidentals.

the time the time of my trouble Full

from me in the time the time of my trouble Full

from me in the time of my trouble Full

in the time the time of my trouble Full

75 # 75 4 3# in the time the time of my trouble Full Incline thine

from me in the time of my trouble Incline thine ear unto me

Handwritten musical score for the hymn "Incline thine ear unto me when I call". The score is written on five staves. The first two staves are in G major (one sharp) and 4/4 time. The third staff is in D major (two sharps) and 4/4 time. The fourth and fifth staves are in D major and 3/4 time. The lyrics are written below the staves, with some words appearing on multiple staves. The handwriting is in cursive.

In-

Incline thine ear unto me when I call

Incline thine ear unto me when I call incline thine ear un-

ear unto me unto me when I call Incline thine ear unto me when I

when I call when I call In - cline thine ear unto me in -

Incline thine ear unto me when I call

Incline thine ear unto me when I

to me when I call incline thine ear unto me when I

call

Incline thine ear unto me when I

Incline thine ear unto me when I call

In-

Incline thine ear un- to me

call

incline thine ear unto me when I

call incline thine ear un- to me when I call when

call when I call

in- cline thine ear unto me

Incline thine ear unto me when I call incline thine ear un-

when I call O hear me O hear me and that right soon

call O hear me O hear me and that right soon

I call O hear me O hear me and that right soon incline thine ear un-

when I call O hear me O hear me and that right soon

to me when I call O hear me O hear me and that right soon

Fi-

Psalm 102

121

Incline thine ear unto me when I
= to me when I call incline thine ear unto me in=
Incline thine ear unto me when I call when I call. &
=cline thine ear unto me when I call when I call incline thine ear un

Incline thine ear unto me when I call
call incline thine
=cline thine ear unto me when I call when I call incline thine ear thine
Incline thine ear unto me when I call incline thine ear
= to me Incline thine ear unto me when I call

slow
In=cline thine ear unto me when I call when I call O hear me O hear me and that right
ear unto me when I call when I call O hear me O hear me and that right
ear unto me when I call I call. O hear me O hear me & that right
incline thine ear unto me when I call O hear me O hear me and that right
I. 1. into me when I call when I call O hear me O hear me and that right

Psalm 102

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

soon O hear me O hear me O hear me O hear me

O hear me and that right soon

hear me hear me and that right soon

and that right soon

hear me hear me and that right soon

O hear me and that right soon

hear me hear me and that right soon

that right soon

that right soon

Anthem

Psalms 66th

12

Solo

Cornet stop..

The first system of music consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a solo cornet part with a melodic line of eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, providing a piano accompaniment with a bass line of eighth and sixteenth notes. The system concludes with a double bar line.

The second system of music consists of two staves. The top staff is a treble clef with a key signature of two sharps and a common time signature, featuring a cornet part. The bottom staff is a bass clef with the same key signature and time signature, featuring a piano accompaniment. Between the staves, the lyrics "O O be joy = full be joy = = = full in God all ye Lands" are written in a cursive script. The system concludes with a double bar line.

The third system of music consists of two staves. The top staff is a treble clef with a key signature of two sharps and a common time signature, featuring a cornet part. The bottom staff is a bass clef with the same key signature and time signature, featuring a piano accompaniment. Between the staves, the lyrics "O O be joy = full in God all ye Lands" are written in a cursive script. The system concludes with a double bar line.

The fourth system of music consists of two staves. The top staff is a treble clef with a key signature of two sharps and a common time signature, featuring a piano accompaniment. The bottom staff is a bass clef with the same key signature and time signature, featuring a piano accompaniment. Between the staves, the lyrics "be joyfull be joyfull be joyfull in God all. all ye Lands" are written in a cursive script. The system concludes with a double bar line.

The fifth system of music consists of two staves. The top staff is a treble clef with a key signature of two sharps and a common time signature, featuring a piano accompaniment. The bottom staff is a bass clef with the same key signature and time signature, featuring a piano accompaniment. Between the staves, the lyrics "O be joyfull in God all all ye Lands" are written in a cursive script. The system concludes with a double bar line.

Sing praises unto the honour of his name sing praises un-

= to the honour of his name sing prai = = ses sing prai = =

= = = ses unto the honour of his name

make his praise to be glo = = = rious to be glo = = =

= = rious make his prai = = se to be glorious

Psalm 66th

125

to be glo - rious to be glorious to be glo -

rious make his prai - se to be glorious, to be glo -

Loud Or: left hand

= rious to be glo = = rious make his prai = se to be

soft

glorious

Slow

Say unto God O how wonderfull how wonderfull how wonderfull art

thou in thy works O how wonderfull · how wonderfull art thou

in thy works

2 Diapasons on the left hand

Thro' the greatness the greatness of thy pow'r

Thro' the great-ness of thy

pow'r shall thine enemies be found liars unto thee shall thine

enemies thine enemies be found liars be found liars unto thee

thro' the greatness the great-ness of thy pow'r shall thine enemies

shall thine enemies be found liars be found liars unto thee

Psalm 66th

shall thine enemies shall thine enemies be found liars be found liars unto thee

Chorus

For all the world all the world shall worship thee all the
 For all the world all the world shall worship thee all the
 For all the world all the world shall worship thee all the
 For all the world all the world shall worship thee all the
 world all the world shall worship thee
 world all the world shall worship thee
 world all the world shall worship thee
 world all the world shall worship thee

Loud Organ left hand Brisk Sing of thee and prai : : : se thy
 soft 6 # # 2 6 # 6
 sing of thee and prai : : : : se thy name sing of
 6 # # 2 6 6 5 # 6 4-3# Loud soft 6

Psalm 66th

thee and prai : : : : se thy name

6 4 3 Loud

Sing of thee and prai : : : : se thy name

soft # Loud

Sing of thee and prai : : : : se thy

soft # 4 3 #

Chorus

Sing of thee and prai : : : : se thy name

6 5

Sing of thee and praise thy name and praise thy name sing of

3 # 6 4

sing of thee and prai : : : : se thy name sing of thee

sing

Psalm 66th

127

of thee and prai = = = = se thy name

of thee and prai = = = = se thy name

of thee and praise thy name and prai = = = = se thy name

and prai = = = = se thy name

Verse

2 Diapasons with the left hand slow O come

hither come hither and hearken all ye all ye that fear

God O come hither O come hither and hearken all

ye all ye that fear God O come hither O come

hither and hearken all ye all ye that fear God and I will

tell you what he hath done what he hath done for my soul what

he hath done for my Soul and I will tell you what he hath

done for my Soul O come hither and hearken all ye all

ye that fear God all ye that fear God and I will tell you what

he hath done what he hath done for my Soul what he hath

done what he hath done for my Soul

I called unto him with my mouth

And gave him prai =

ses with my tongue

Loud Organ

soft

Loud

Psalm 66th

151

and gave him prai-
soft
 ses gave him prai-
slow If I in-
 cline unto wickedness with my heart the Lord will not
 hear me the Lord will not hear me the Lord will not hear me
 But God hath heard me but God hath heard me and con-
Loud sider'd the Voice the Voice of my pray'r but God hath heard me
 but God hath heard me and consider'd the Voice the Voice
 of my pray'r consider'd the Voice the Voice of my pray'r

43 6 76 65 76 765 43# 765 65 4 6 6 43# 7 5 4 43 43#

Chorus

Praised praised be God praised praised be God who hath not

Praised praised be God praised praised be God who hath not

Praised praised be God praised praised be God

Praised praised be God praised praised be God

7#6 7 6 5 3# 5 6

cast out my pray'r my pray'r who hath not

cast out my pray'r my pray'r

who hath not cast out my pray'r

who hath not cast out my pray'r hath not

8 7 7 6 6 5 5 4 6 5

cast out my pray'r nor turned his mercy nor turned his mercy

nor turned his mercy turned his mercy

my pray'r nor turned his mercy nor turned his mercy

cast out my pray'r nor turned his mercy nor turned his mercy

7 6 6 4 3 7 6 6 7 6 7

Psalm 66th

from me nor turned his mercy from me nor turned his mercy in
 from me nor turned his mercy from me nor turned his mercy no
 from me nor turned his mercy from me nor turned his mercy no
 from me nor turned his mercy from me nor turned his mercy nor

43# 45# 76 65

turned his mercy from me nor turned his mercy nor turned his
 turned his mercy from me nor turned his mercy nor turned his
 turned his mercy from me nor turned his mercy nor turned his
 turned his mercy from me nor turned his mercy nor turned his

87 65 43 76 65

mercy from me
 mercy from me
 mercy from me
 mercy from me

43

154 *Versé Anthem for 3 Voices Psalm 88th verse 1st* Academy

Solo
Grave

O Lord God of my salvation I have cri-
ed Day & Night before thee

O Lord God of my salvation I have cri-
ed Day & Night be-
fore thee O let my pray'r enter enter into thy
presence O let my pray'r enter enter into thy
presence incline thine ear unto my calling *Ritornel*
incline thine ear unto my call- ing un-
to my calling incline thine ear incline thine ear incline

Ritornel

56 76 56 63 43
7 7 43 6 5 6 6 6 7 43#
5 6 7 6 5 6 6 43#
43 # 43 43 43
6 6 6 8 7 6 4 2 6 5
43 43 6 6 7 6
3# 6 5 6 5 4 3 2 1
6 5 4 3 2 1 7 6 7 7

Psalm 88th

155

thine ear thine ear unto : : my calling Ritor:

7 5 4 3 6 4 3 #

3 Voices

For my Soul is full of trouble my Soul is full of trouble

For my Soul is full of trouble my Soul is full of trouble my

For my Soul is full of trouble my Soul is full of trouble

4 3 # 4 2 6 4 3 4 3 # 4 2

my life draweth nigh unto Hell my life draweth

life draweth nigh unto Hell

my life draweth nigh draweth nigh unto

6 5 9 8 4 3 9 8 7 6

nigh unto Hell my life draweth nigh unto Hell

life draweth nigh unto Hell my life draweth nigh unto Hell

Hell my life draweth nigh un - to Hell

7 6 7 6 6 7 6 4 3 4

Psalm 88th

Royal

Solo slow

Ritor: Thou hast laid me in the

lowest Pit hast laid me in the lowest Pit in a place of

darkness in a place of darkness and in the Deep thou hast

laid me in the lowest Pit in a place of darkness and in the

Deep in a place of darkness and in the Deep

3 Voices

and thou hast vexed

and thou hast vexed me hast

Thine indignation lieth hard upon me

The musical score is written for a solo voice and three voices. The solo voice part is in G major (one sharp) and 4/4 time. The lyrics are: "Thou hast laid me in the lowest Pit hast laid me in the lowest Pit in a place of darkness in a place of darkness and in the Deep thou hast laid me in the lowest Pit in a place of darkness and in the Deep in a place of darkness and in the Deep". The three voices part is also in G major and 4/4 time. The lyrics are: "and thou hast vexed and thou hast vexed me hast Thine indignation lieth hard upon me". The score includes figured bass notation for the solo voice and the three voices parts.

Psalm 88th

137

me with all thy Storms
 vexed me with all thy Storms and thou hast
 thine indignation lieth hard upon me

4 3 4 5 7 4 3 4 3 7 6

and thou hast vexed me with all thy Storms thine indig:
 vexed me hast vexed me with all thy Storms thine indig:
 -nation lieth hard upon me

9 8 7 6 4 3 4 5 7 4 3 4 3

-nation lieth hard upon me
 -nation lieth hard upon me and thou hast vex = ed
 and thou hast vex = ed me

4 3 7 6 4 5 6 7 6

and thou hast vex = ed me with all thy Storms with
 me with all thy Storms and thou hast vexed me with
 with all thy Storms with

5 4 4 5 4 6 6 6 5

all thy Storms Ritor:

all thy Storms

all thy Storms

Solo slow

My sight

2 Diapasons with y^e left hand upon the Great Organ

faileth me my sight faileth me for ve-ry trouble

Lord Lord I have call'd I have call'd dar-ly up-

-on thee I have stretched out my hands have stretched out my

hands unto thee my sight faileth me my sight

faileth me for ve-ry trouble Lord Lord I have call'd Lord

Psalm 88th

150

Lord I have call'd I have call'd dai: ly upon thee I ha.
 stretched out my hands I have stretched out my hands un.
 to thee I have stretched out my hands I have stretched
 out my hands unto thee

3 Voices Dost thou shew wonders
slow Dost thou shew wonders
Loud Organ Dost thou shew wonders

among the Dead or shall the dead rise up rise up again and
 among the Dead
 among the Dead or

Pfalm 88th

141

se thee and prai
prai se thee and prai se
se thee and praise thee and prai
6 4 3 6 6 7 6 # 6 5

se thee
thee and prai se thee
se thee and praise thee
6 6 6 4 3 6

Chorus *slow*

Unto thee have I cry'd O Lord unto thee have I cry'd O
Unto thee have I cry'd O Lord unto thee have I cry'd O
Unto thee have I cry'd O Lord unto thee have I cry'd O
87 6 # 7 6 7 5 4 3 #
Unto thee have I cry'd O Lord unto thee have I cry'd O

Lord and early shall my pray'r come be:
Lord and early shall my pray'r come be:
Lord and early shall my pray'r come be:
7 6 5 4 3 # 4 # 3
Lord and early shall my

fore thee and early shall my pray'r come before thee early
 fore thee and early shall my pray'r come before thee early
 fore thee and early shall my pray'r shall my pray'r
 pray'r and early shall my pray'r come before thee ear:

shall my pray'r shall my pray'r come be: fore thee
 shall my pray'r shall my pray'r come before thee and early
 come before: thee shall my pray'r come before
 by shall my pray'r come be: fore

and early shall my pray'r and early shall my pray'r and ear
 shall my pray'r and early shall my pray'r and
 thee and early shall my pray'r and early shall my pray'r & ear
 thee and early shall my pray'r and ear: by

by shall my pray'r come before thee Amen
 early shall my pray'r come before thee Amen
 by shall my pray'r come before thee Amen
 shall my pray'r come before thee Amen

A Thanksgiving Anthem Psalm 33^d 1.

Hautboy

slow

1st Violin

2^d Violin

soft *Loud* *soft* *Loud*

slow *soft* *Loud* *soft* *Loud*

Faster

6 7 6 7 6 5 6 7 8 9 5 4 4 3 6 7 6 4 3

7 4 3 6

7 6 7 6 5 6 7 8 9 5 4 4 3 6 7 6 4 3

6 5 6 5 6 5 6 6 6 6 6

Psalms 33^d

145

Rejoy : : ce rejoy : : ce in the Lord O
 for it becometh well the
 for it becometh well the

Chorus

Rejoy : : ce rejoy : : ce in the Lord O
 ye righteous rejoyce rejoy : : ce in the Lord
 just to be thankfull
 just to be thankfull it becometh well if just to be than : : k : : full

Library

ye righteous
for it becometh well the just to be thankfull
rejoyce in the
to be thankfull rejoyce in the

for it becometh well the just to be thankfull it becometh well if just to be
= kfull for it becometh well if just to be
Lord for it becometh well the just to be thankfull
Lord O ye thankfull rejoyce in the Lord

43 5 765 867 4 5 43 4 2 5 65 7 4 3 4

Verse soft Psalm 33^d

147

The first system of the musical score for Psalm 33^d. It consists of a treble staff and a bass staff, both in a key signature of two flats (B-flat and E-flat) and common time. The melody is written in a simple, hymn-like style with eighth and quarter notes.

Verse soft

The second system of the musical score, continuing the melody from the first system. It features a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

thankfull rejoy = = = ce rejoy = = = ce in the Lord re =

The third system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

than = = = kfull

The fourth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

for it becometh well the just to be thankfull

The fifth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

O ye righteous

The sixth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

43^b

The seventh system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

65

The eighth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

6

The ninth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

6

The tenth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

6

The eleventh system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

6

The twelfth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

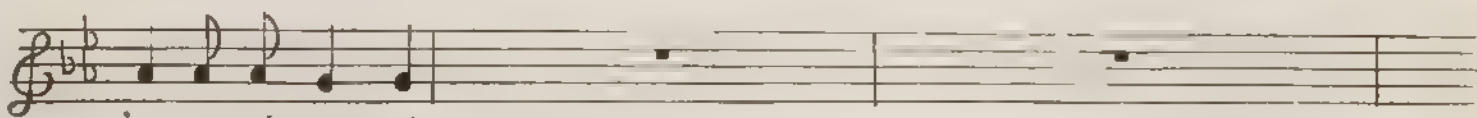
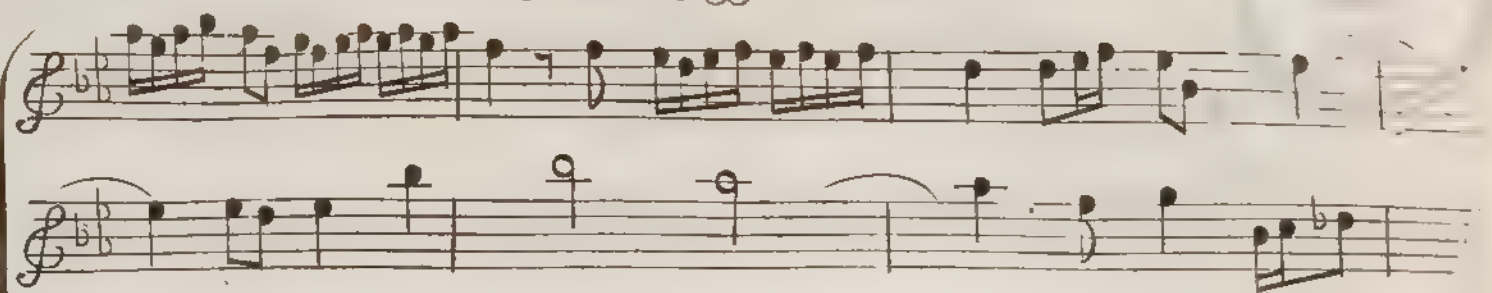
6

The thirteenth system of the musical score, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes.

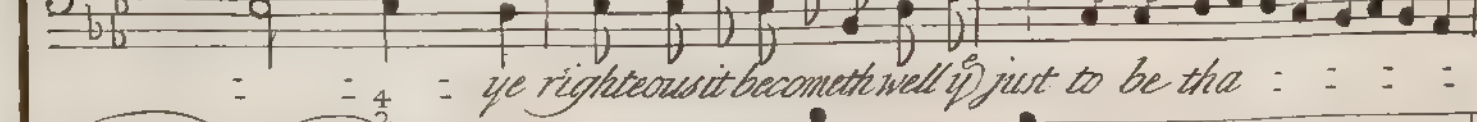
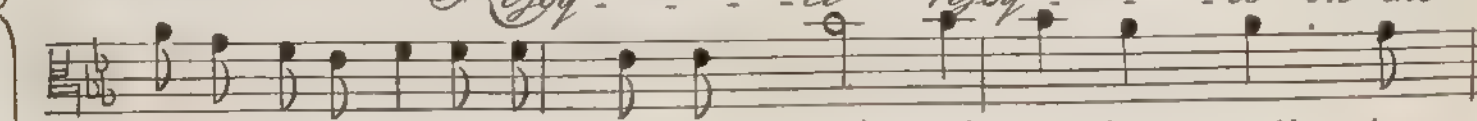
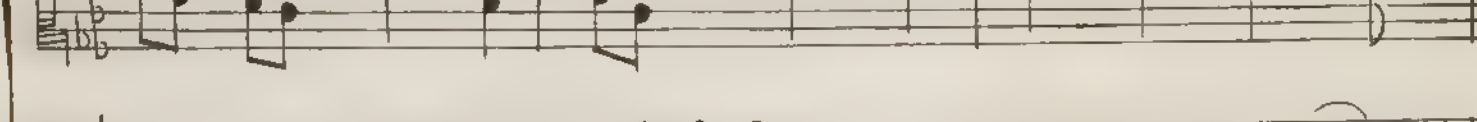
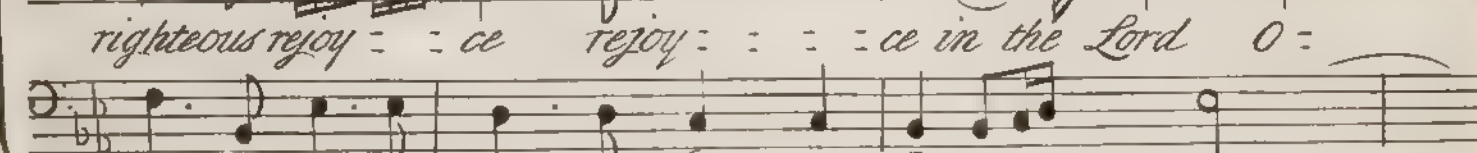
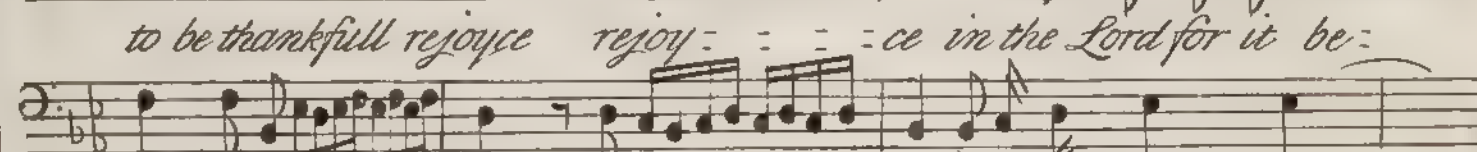
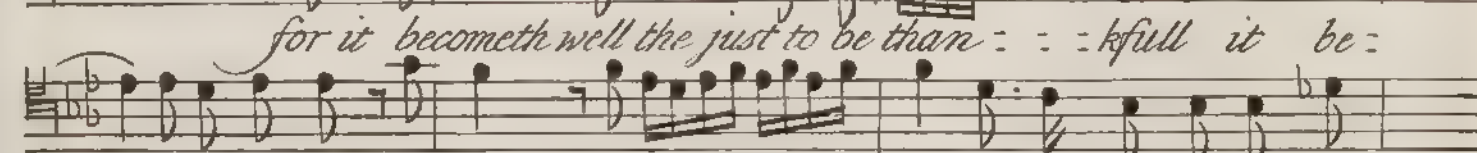
cometh well the just to be thankefull
 for it becometh well the just to be
 ce rejoyce in the Lord for it becometh well the just to be
 ce rejoyce in the Lord O ye
 6 5 4 3 2
 for it becometh well the just to be thankfull rejoyce
 thankfull rejoyce in the Lord O ye righteous re:
 thankfull it becometh well the just to be thankfull
 righteous rejoyce in the Lord O ye righteous it becometh well the
 8 7 6 5 7 6 5 4 3 2 1

Psalms 33^d

joyce in the Lord rejoy = = = ce rejoyce in the Lord re =
 joy = = = ce in the Lord rejoy = = =
 for it becometh well y^e just to be thankfull rejoy = = =
 just to be thankfull for it becometh well y^e just to be thankfull
 joy = = = ce in the Lord O ye righteous for it becometh well the
 = ce in the Lord O ye righteous
 = ce in the Lord O ye righteous for it becometh well the just
 the just to be thankfull rejoy = = = ce in the Lord O ye



just to be thankfull



Psalm 33^d

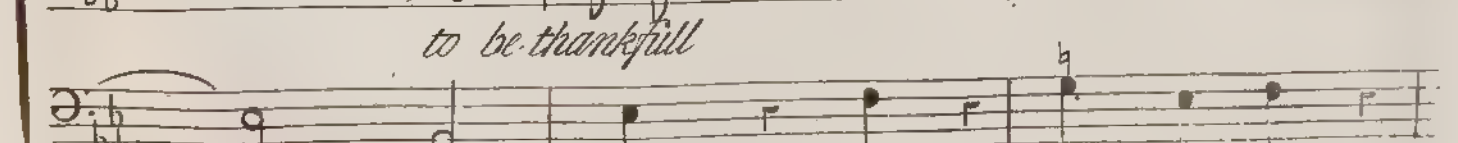
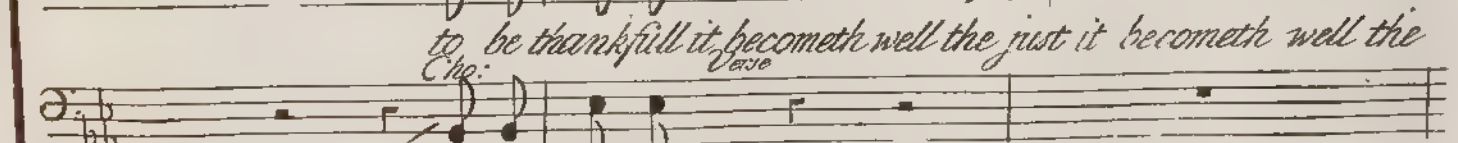
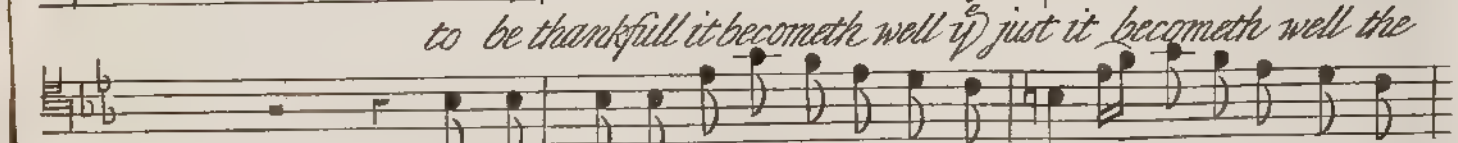
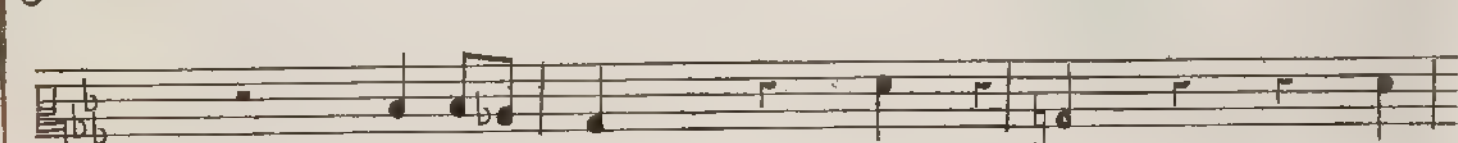
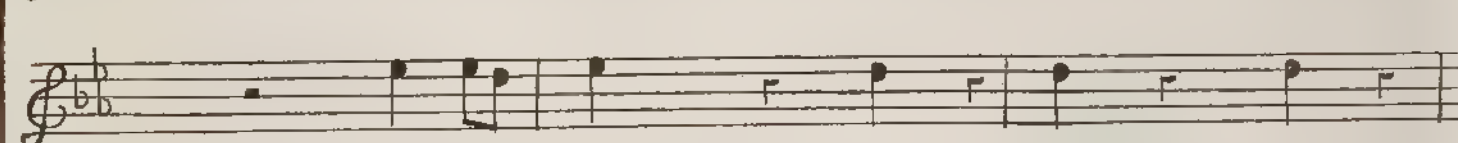
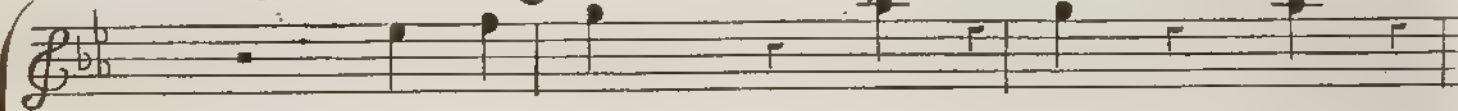
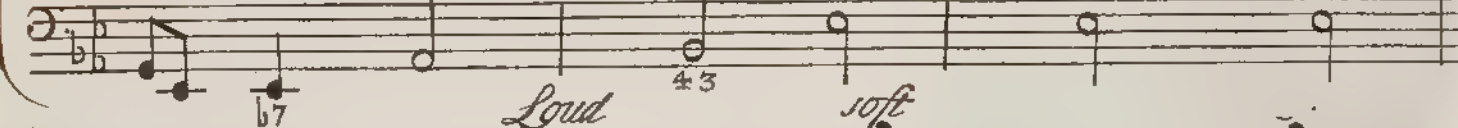
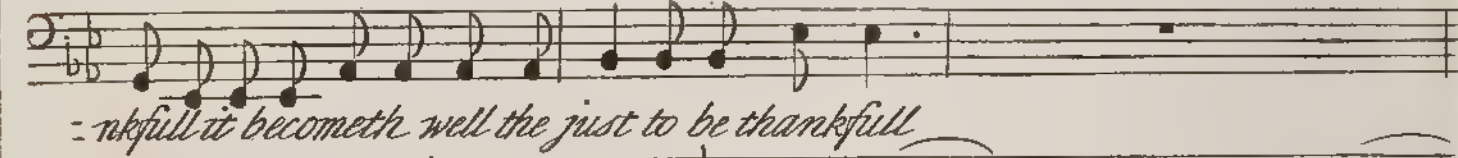
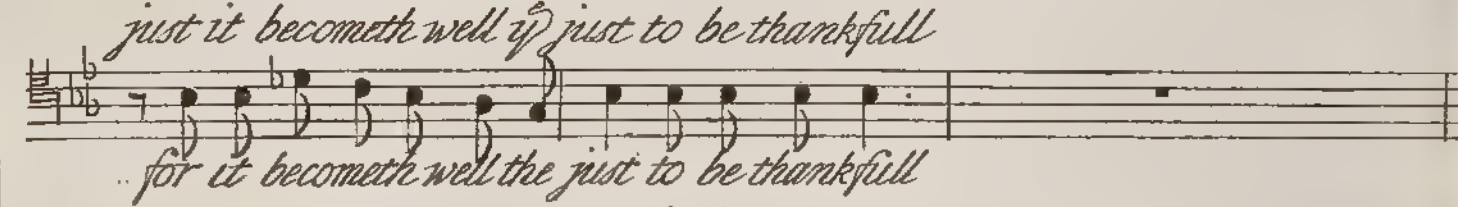
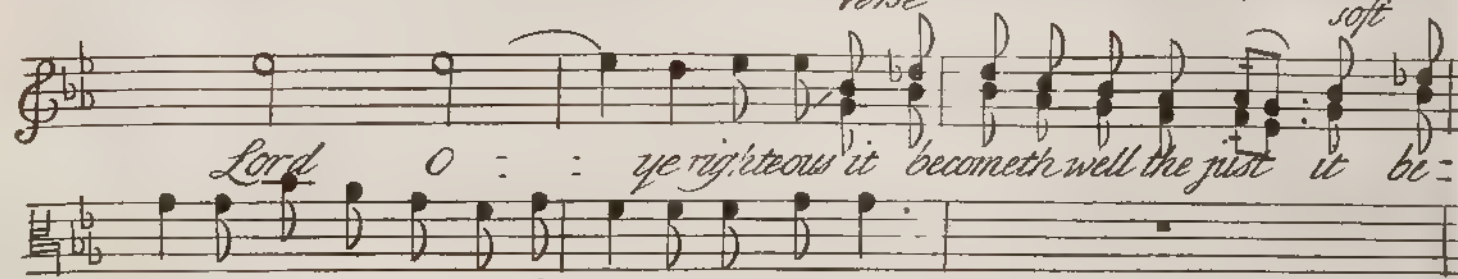
151

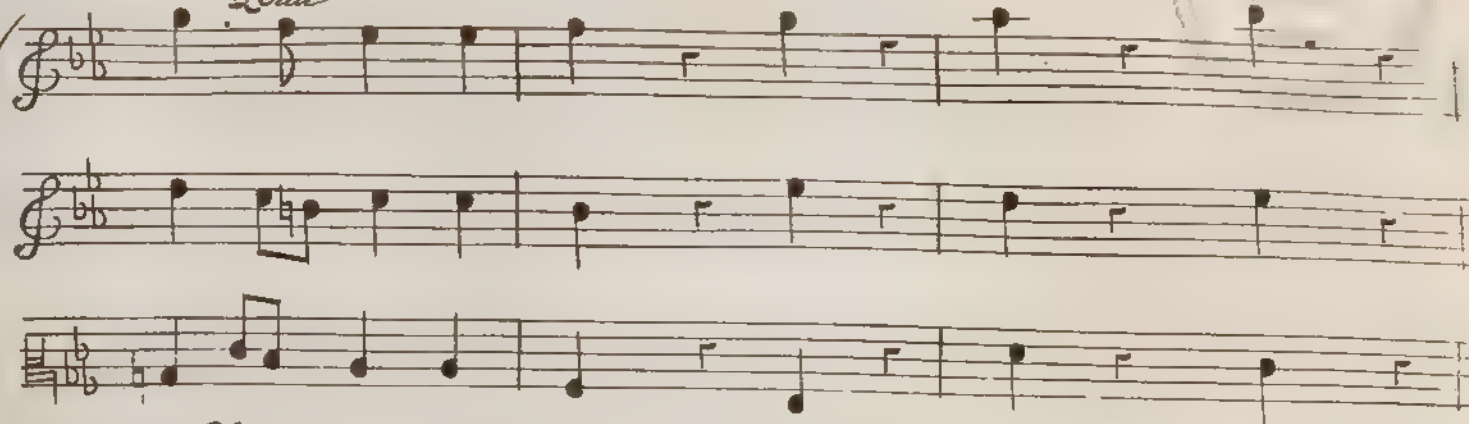
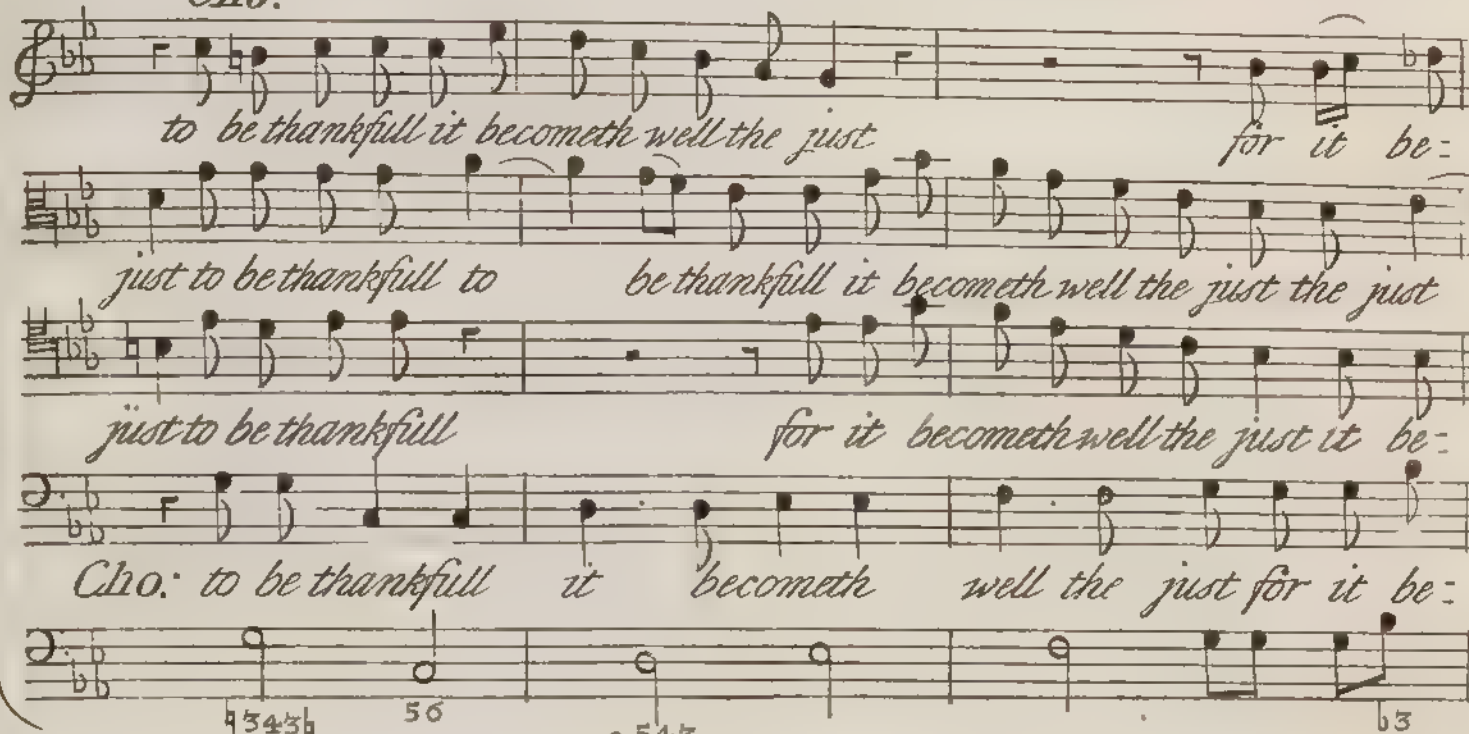
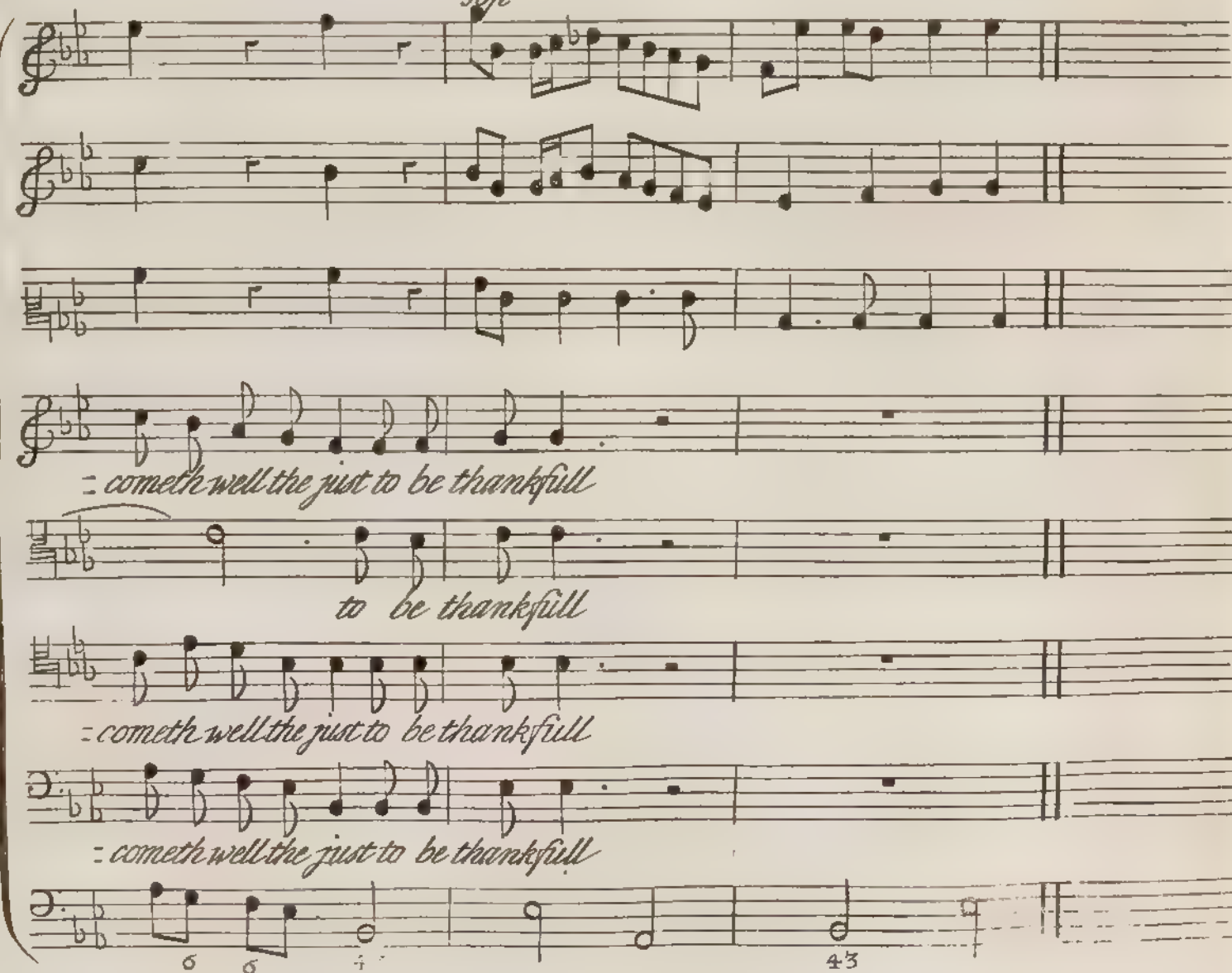
Soft



Vers

soft



Loud*Cho:**soft*

Hautboy *Psalms 33^d*

153

1st Violin

2^d Violin

Hautboy

Violins

soft

Praise the Lord with Harp sing prai- ses unto him

Praise the Lord with Harp sing prai = = = = ses sing

5 7 6 5 6 7 5 4 3

prai = = = = ses with the

6 6 9 8 9 7 9 8

Lute with the Lute sing prai = = = = =

7 6 5 4#3 5 6 4 3

Psalm 33^d

155

Loud

ses unto him withy Lute and Instrument of ten strings

Praise the Lord with

soft

soft

Harp Praise the Lord with Harp sing prai

Loud

ses unto him with y Lute and Instrument of ten strings

soft

Sing prai-

Psalms 33^d

157

First system of musical notation, measures 1-6. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a treble clef with a key signature of two flats. The fifth staff is a bass clef with a key signature of two flats. The music is written in a style typical of 17th-century manuscript notation, with many accidentals and ligatures. The bottom staff has figured bass notation: 4 4/2, 6, 4 3, 6, b 3, 4 3 4.

Second system of musical notation, measures 7-12. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a treble clef with a key signature of two flats. The fifth staff is a bass clef with a key signature of two flats. The music is written in a style typical of 17th-century manuscript notation, with many accidentals and ligatures. The bottom staff has figured bass notation: 7, 6, 5, 7, #.

Third system of musical notation, measures 13-18. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a treble clef with a key signature of two flats. The fifth staff is a bass clef with a key signature of two flats. The music is written in a style typical of 17th-century manuscript notation, with many accidentals and ligatures. The bottom staff has figured bass notation: 6, 6, 6, 4 3, 7, 6.

First system of musical notation, measures 1-6. The system consists of five staves. The first four staves are grouped by a brace on the left. The fifth staff is a separate line. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a *Loud* marking. The fifth staff has a *Loud* marking and a *ses with the Lute & Instrument of ten strings* instruction. The bottom of the system has figured bass notation: 7 6 5 # 4 2 6 6 4 3 b Loud 7 6 5 6.

Second system of musical notation, measures 7-12. The system consists of five staves. The first four staves are grouped by a brace on the left. The fifth staff is a separate line. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a *Soft* marking. The second staff has a *Soft* marking. The third staff has a *Soft* marking. The fourth staff has a *Sing pra* marking. The fifth staff has a *Sing pra* marking. The bottom of the system has figured bass notation: 7 6 5 4 3 7 6 5 4 3 6 6 6 4 3.

Third system of musical notation, measures 13-18. The system consists of five staves. The first four staves are grouped by a brace on the left. The fifth staff is a separate line. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The fifth staff has a *ses with the Lyte and Instrument of ten* instruction. The bottom of the system has figured bass notation: 7 6 5 4 3 6 4 3 6 4 3 6 7 6 4 3 b.

Palm 33^d

15

Loud

strings

6 7 6 7 9 8 9 5 4 3

Vio.

Solo Lively

soft

Loud

soft

Sing unto the Lord a new Song

8 7 4 3

Soft

Soft

Sing unto the Lord a new Song sing sing sing unto the

Lord sing unto the Lord sing unto the Lord sing unto the

Lord a new Song sing unto the Lord sing sing unto the

Psalm 33^d

161

Lord a new Song sing unto y^e Lord sing unto the

Lord sing unto the Lord sing unto the Lord si

ng unto the Lord a new Song

Sing praises lustily sing praises lustily unto him with a good

87 5 6 43 43#

courage sing praises lustily sing praises lustily un-

to him with a good courage

Figured bass notation: #3 6 6 5 6 5 5 5 6 6 6 7 6

Figured bass notation: 4 #3

Chorus

Sing praises lustily sing praises lustily unto him with a good

Sing praises lustily sing praises lustily unto him with a good

Sing prai-ses lustily sing praises lustily unto him with a good

Sing praises lustily sing praises lustily unto him with a good

Figured bass notation: 6 #3 b3 6 #3 6 5 4 3 #

courage sing praises lustily sing praises lustily unto him with a good
courage sing praises lustily sing praises lustily unto him with a good
courage sing praises lustily sing praises lustily unto him with a good
courage sing praises lustily sing praises lustily unto him with a good

#3 6 6 5 6 5 5 4 3

courage sing praises lustily sing praises lustily
courage sing praises lustily sing praises lustily sing praises lustily
courage sing praises lustily sing praises lustily sing praises lustily
courage sing praises lustily sing praises lustily

6 5 #3 6 4 7 6 5

Handwritten musical score for the hymn "For the Word of the Lord is True". The score is written on ten staves, with the first four staves containing vocal parts and the last six staves containing instrumental parts (Violins, Violas, Cellos, and Double Basses). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Sing praises lustily unto him with a good courage

Sing praises lustily unto him with a good courage

Sing praises lustily unto him with a good courage

Sing praises lustily unto him with a good courage

Violins

Soft

Soft

For the word of the Lord is true

and all

Psalms 33^d

165

For the word of the Lord is true & a

ll his works are faithfull

75 75 75 43 43

ll his works are faithfull

and a = ll his works are faithfull For the word of the Lord is true

43 43

and a : ll his works are faithfull a : ll his works all : his

and a : ll his works are faithfull a : ll his works a :

works his works are faithfull and a - ll his works are faithfull For the
 ll his works are faithfull For the word of y^e Lord is true For the

6 #3 4#3 4#3 5 6

word of the Lord is true and a - ll his works are faithfull a -
 word of y^e Lord is true and a - ll his works are faithfull a - ll his works are

6 4 3 # b3 4 3

ll his works are
 faithfull a - ll his works his works are

4 2 6 6 4

Psalms 33^d

167

faithfull all all his works a

faithfull a ll his works are faithfull a

ll his works all all his works are faithfull all

ll his works all all his works are faithfull

Loud

all his works are faithfull

all his works are faithfull

Musical score for Psalm 33, measures 1-5. The score is written for five staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third and fourth staves are in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat and contains figured bass notation: 7 6 4/2, 6 4/2, 6 4/2, b5, 4 3. The music consists of a series of eighth and sixteenth notes in the upper staves, and a simple harmonic accompaniment in the lower staves.

Chorus

Musical score for the Chorus of Psalm 33, measures 6-10. The score is written for five staves. The first two staves are in treble clef with a key signature of one flat. The third and fourth staves are in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat and contains figured bass notation: 6 4/3, 6 4/3, 6 4/3, 6 4/3, 6 4/3. The music consists of a series of eighth and sixteenth notes in the upper staves, and a simple harmonic accompaniment in the lower staves. The lyrics "He loveth righteousness and judgment" are written below the staves.

He loveth righteousness and judgment

He loveth righteousness and judgment

He loveth righteousness and judgment

Loud Organ He loveth righteousness and judgment.

Psalm 33^d

The first system of the musical score for Psalm 33. It consists of seven staves. The top two staves are vocal parts, both marked with a *Soft* dynamic. The remaining five staves are for keyboard accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The bottom staff includes fingerings: 5 6, 4 2, 7 6, 5, 4 3, 9 8, and 7.

The second system of the musical score for Psalm 33. It consists of seven staves. The top two staves are vocal parts, both marked with a *Loud* dynamic. The remaining five staves are for keyboard accompaniment. The lyrics "He loveth righteousness & judgment" are written across the bottom four staves. The bottom staff includes fingerings: 6 5, 4 3, 6, and 4 3. The *Loud* dynamic is also marked at the beginning of the bottom staff.

soft

soft

soft

75 6 43# 76 5 43 98

soft

Loud soft Loud

Loud soft Loud

He loveth

He loveth

He loveth

He loveth

65 76 5 43 98 7 65 55 43

Loud soft Loud

Psalm 55^d

171

righteousness & judgment

righteousness & judgment The earth is full of the goodness of the

righteousness & judgment The earth is

righteousness & judgment

5 4 3#

The earth is full of the goodness of the Lord the earth is full of the

of the goodness of the Lord

full of the goodness of the Lord the earth is full of the goodness

7 The earth is full of the goodness

6 6 6

goodness of the Lord of the goodness of the Lord

the earth is full of the goodness the goodness of the

of the Lord the earth is

of the Lord of the Lord

4 3 #4 2 6 7 6 7 6 8 4 5 4 3

the earth is full of the goodness of the Lord of the goodness of

Lord the earth is full of the goodness of the Lord

full of the goodness of the Lord the earth is full of the

the earth is full of the goodness

6 6 6

the Lord the earth is full the earth is full the earth is full of the
 the earth is full of the goodness of the goodness of the
 goodness of the Lord of the goodness of the goodness of the
 of the Lord of the goodness of the goodness of the

7 7 7 7

goodness of the Lord the earth is full of the
 goodness of the Lord the earth is full of the goodness of the
 Lord the earth is full of the goodness of the Lord is full of the
 goodness of the Lord the earth is full of the goodness of the Lord of the

7 7 4 5 6 6 6 5 6 3

goodness of the Lord if earth is full of the goodness of the Lord the earth is
 Lord of the Lord the earth is full of the goodness of the Lord
 goodness of the Lord the earth is full of if goodness of the
 goodness of the Lord the earth is full

7 4 3 4 4 3 0

full the earth is full of the goodness of the Lord the earth is
 of the goodness of the goodness of the Lord of the
 Lord of the goodness of the goodness of the Lord
 of the goodness of the goodness of the Lord if earth is full of the

4 3 7 4 3 4 4 3 2

Psalm 33^d

175

full of the goodness of the Lord

Lord the earth is full of the

the earth is full of thy goodness of the Lord of the goodness

goodness of the Lord the earth is full the earth is full of the good =

6 7 6 5 8 7 7 9 6 6 6 6

the earth is full the earth is full the earth is

goodness of the Lord of the goodness of the goodness

of the Lord of the Lord of the goodness of the goodness

= ness of the Lord of the goodness of the goodness

4 3 6 6 7 7 7

Handwritten musical score for the hymn "The Earth is Full of the Goodness of the Lord". The score is written on ten staves, with the first four staves for the vocal parts and the last six staves for the organ accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written in cursive below the vocal staves.

full of the goodness of the Lord; earth is full. the earth is full the earth is
of the goodness of the Lord of the goodness of the goodness
of the goodness of the Lord of the goodness of the goodness
of the goodness of the Lord of the goodness of the goodness

The organ part features a simple harmonic accompaniment with a bass line and a treble line. The final measure of the organ part includes a figured bass: 7 7 7 6 5 4 3.

Handwritten musical score for the hymn "The Goodness of the Lord". The score is written on eight staves, with the first four staves for the vocal parts and the last four staves for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written in a cursive hand below the vocal staves.

full of the goodness of the Lord Amen

of the goodness of the Lord Amen

of the goodness of the Lord Amen

of the goodness of the Lord Amen

7 7 7 4 3

The Burial Service

177

Antiphon

I am the resurrection & the life saith y^e Lord He
I am the resurrection & the life saith y^e Lord He
I am the resurrection & the life saith y^e L^d He
I am the resurrection & the life saith y^e L^d He

that believeth in me tho' he were dead yet shall he live & who so
y^t believeth in me tho' he were dead yet shall he live & who so
y^t believeth in me tho' he were dead yet shall he live & who so
y^t believeth in me tho' he were dead yet shall he live & who so

ever liveth & believeth in me shall never die shall never shall
ever liveth & believeth in me shall never die shall never shall
ever liveth & believeth in me shall never die shall never shall
ever liveth & believeth in me shall never die shall never shall

never die I know that my redeemer liveth & that he shall
never die I know y^t my redeemer liveth & y^t he shall
never die I know y^t my redeemer liveth & y^t he shall
never die I know that my redeemer liveth & that he shall

Stand at y^e latter day upon y^e Earth & tho after my skin worms de

Stand at y^e latter day upon y^e Earth & tho after my skin worms de

Stand at y^e latter day upon y^e Earth & tho after my skin worms de

Stand at y^e latter day upon y^e Earth & tho after my skin worms de

stroy this body yet in my flesh shall I see God whom I shall

stroy this body yet in my flesh shall I see God whom I shall

stroy this body yet in my flesh shall I see God whom I shall

stroy this body yet in my flesh shall I see God whom I shall

See for my self & mine eyes shall behold & not a : - nother

See for my self & mine eyes shall behold & not a : - nother

See for my self & mine eyes shall behold & not a : - nother

See for my self & mine eyes shall behold & not a : - nother

We brought nothing into this world & it is certain we can carry

We brought nothing into this world & it is certain we can carry

We brought nothing into this world & it is certain we can carry

We brought nothing into this world & it is certain we can carry

nothing out the Lord gave and the Lord hath taken away blessed
 nothing out if L^d gave & y^e L^d hath ta:ken away blessed
 nothing out if L^d gave & if L^d hath taken away blessed
 nothing out if L^d gave & if L^d hath taken away: blessed

be the name of the L^d blessed be the name of the Lord
 be y^e name of the L^d blessed be y^e name of y^e Lord
 be y^e name of y^e L^d blessed be y^e name of y^e Lord
 be y^e name of y^e L^d blessed be y^e name of y^e Lord
 To be sung at the Grave

Man y^e is born of a woman hath but a short time to
 Man y^e is born of a woman hath but a short time to
 Man y^e is born of a woman hath but a short time to
 Man y^e is born of a woman hath but a short time to

live & is full of misery is full of misery he cometh up
 live & is full of misery is full of misery he cometh up
 live & is full of misery is full of misery he cometh up
 live & is full of misery is full of misery he cometh up

and is cut down like a flower he cometh up & is cut down
 & is cut down like a flower he cometh up & is cut down
 & is cut down like a flower he cometh up & is cut down
 & is cut down like a flower he cometh up & is cut down

like a flower he fleeth as it were a shadow & never con
 like a flower he fleeth as it were a shadow & never con
 like a flower he fleeth as it were a shadow & never con
 like a flower he fleeth as it were a shadow & never con

tinueth never continueth in one stay
 tinueth never continueth in one stay
 tinueth never continueth in one stay
 tinueth never continueth in one stay

In the midst of life we are in death of whom may we seek for
 In y^e midst of life we are in death of whom may we seek for
 In y^e midst of life we are in death of whom may we seek for
 In y^e midst of life we are in death of whom may we seek for

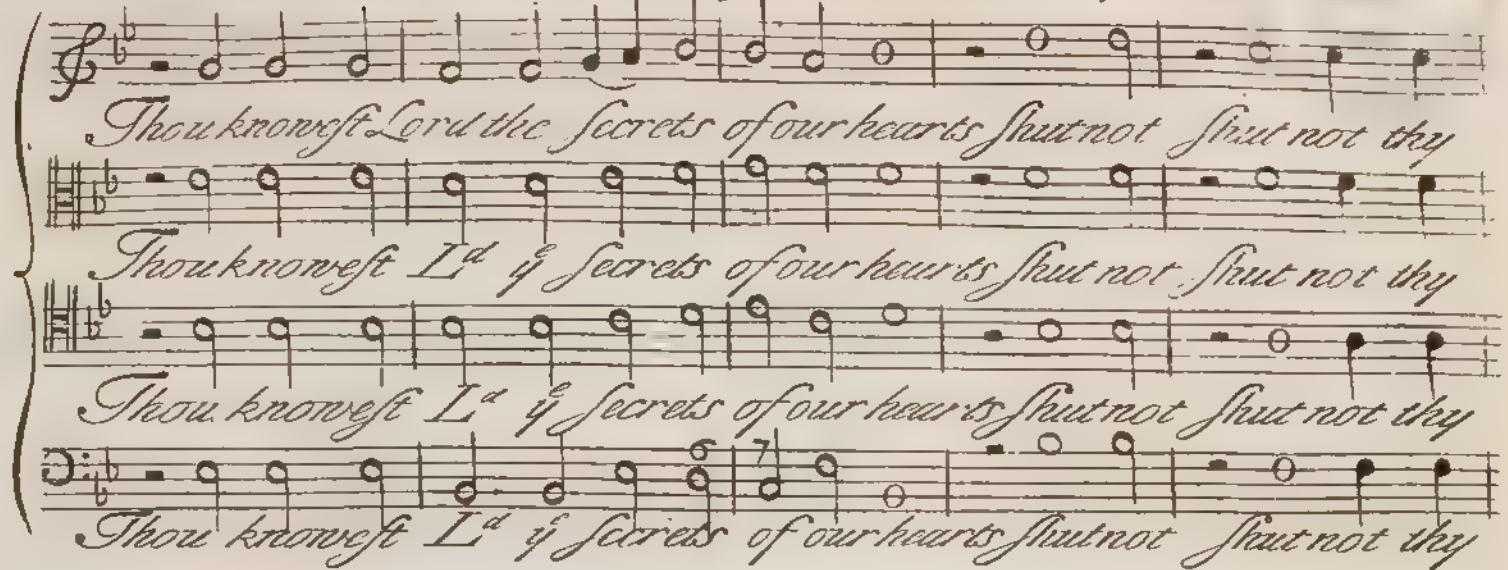
succour but of thee of thee O Lord who for our sins art justly
succour but of thee of thee O L^d who for our sins art justly
succour but of thee of thee O L^d who for our sins art justly
succour but of thee of thee O L^d who for our sins art justly

displeased yet O Lord God most holy O L^d most mighty
displeased yet O L^d God most holy O L^d most mighty
displeased yet O L^d God most holy O L^d most mighty
displeased yet O L^d God most holy O L^d most mighty

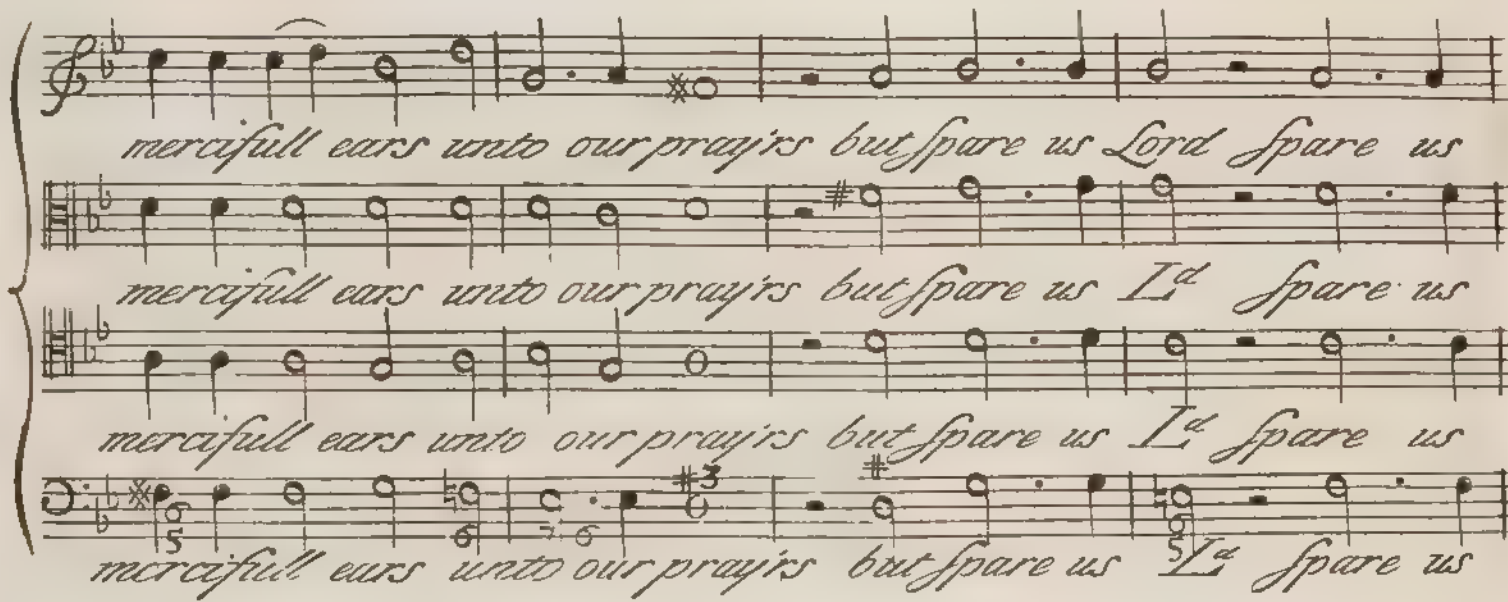
O holy & most mercifull Saviour de-li
O holy & most mercifull Saviour de-liver us not
O holy & most mercifull Saviour de-li-ver us not de
O holy & most mercifull Saviour deliver us not de-li =

ver us not into y^e bitter y^e bitter pains of eter = nal death
deliver us not into y^e bitter pains of eter = nal death
liver us not into y^e bitter y^e bitter pains of eter = nal death
rus not into y^e bitter y^e bitter pains of eternal death

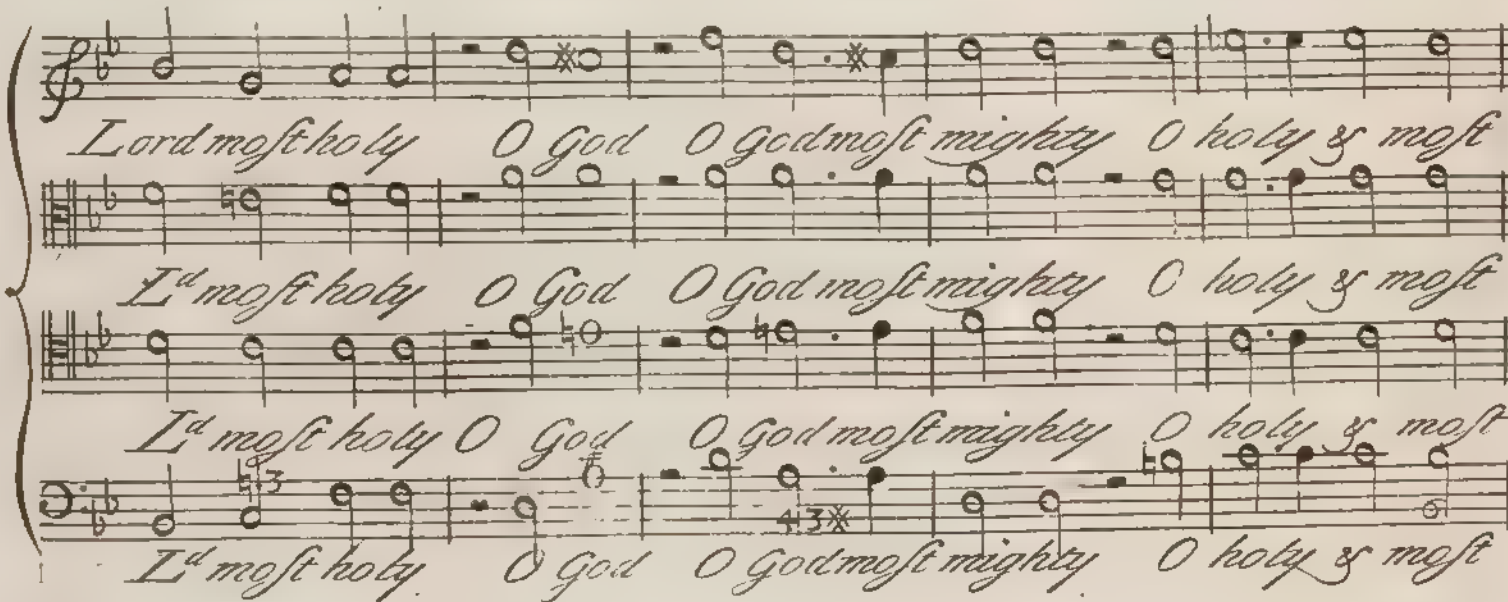
Note. the following Verse was Compos'd by M^r H. Purcell



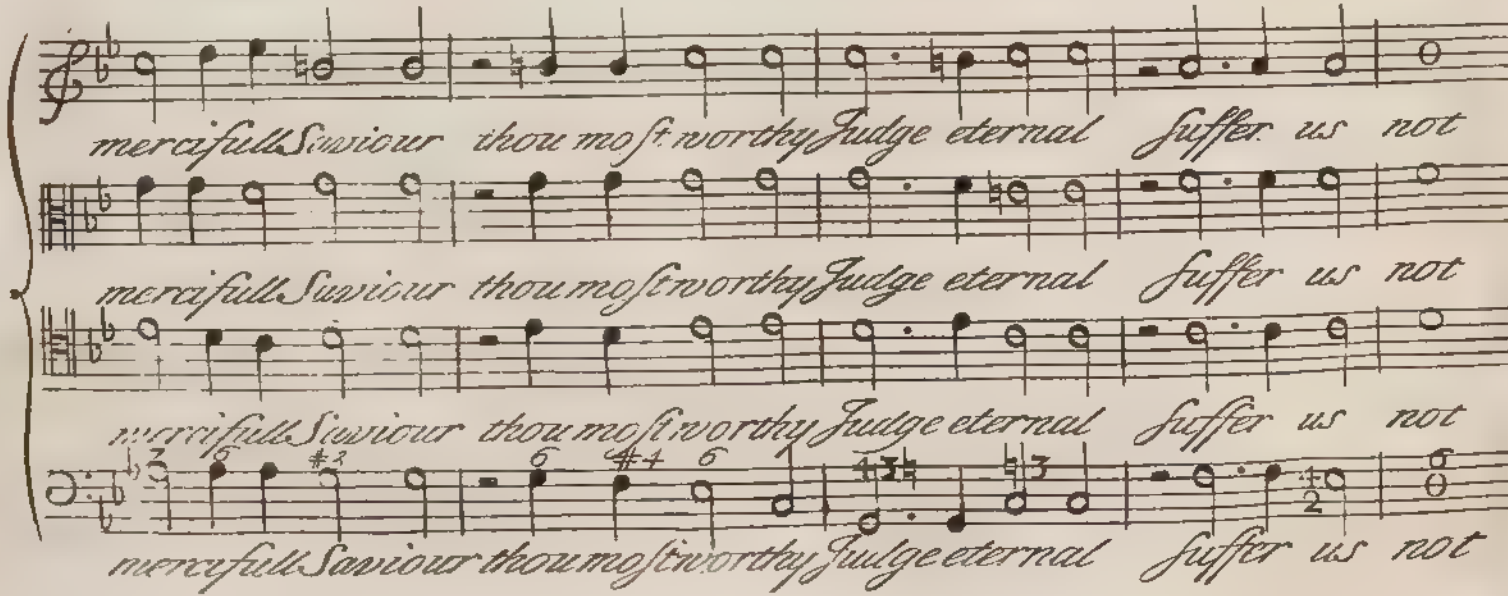
Thou knowest Lord the secrets of our hearts shut not shut not thy
 Thou knowest L^d if secrets of our hearts shut not shut not thy
 Thou knowest L^d if secrets of our hearts shut not shut not thy
 Thou knowest L^d if secrets of our hearts shut not shut not thy



mercifull ears unto our prayrs but spare us Lord spare us
 mercifull ears unto our prayrs but spare us L^d spare us
 mercifull ears unto our prayrs but spare us L^d spare us
 mercifull ears unto our prayrs but spare us L^d spare us



Lord most holy O God O God most mighty O holy & most
 L^d most holy O God O God most mighty O holy & most
 L^d most holy O God O God most mighty O holy & most
 L^d most holy O God O God most mighty O holy & most



mercifull Saviour thou most worthy Judge eternal suffer us not
 mercifull Saviour thou most worthy Judge eternal suffer us not
 mercifull Saviour thou most worthy Judge eternal suffer us not
 mercifull Saviour thou most worthy Judge eternal suffer us not

suffer us not at our last hour for any pains of death for

suffer us not at our last hour for any pains of death for

suffer us not at our last hour for any pains of death for

suffer us not at our last hour for any pains of death for

any pains of death to fall to fall from thee Amen

any pains of death to fall to fall from thee Amen

any pains of death to fall to fall from thee Amen

any pains of death to fall to fall from thee Amen

I heard a voice from Heav'n from Heav'n saying unto me

I heard a voice from Heav'n from Heav'n saying unto me

I heard a voice from Heav'n from Heav'n saying unto me

I heard a voice from Heav'n from Heav'n saying unto me

write from henceforth blessed blessed are the dead which

write from henceforth blessed blessed are if dead w^{ch}

write from henceforth blessed blessed are if dead w^{ch}

write from henceforth blessed blessed are if dead w^{ch}

die in the Lord ev'n so faith the spirit for they rest from
 die in the L^d ev'n so faith y^e spirit for they rest from
 die in the L^d ev'n so faith y^e spirit for they rest from

their labour ev'n so faith y^e spirit for they rest from their
 their labour ev'n so faith y^e spirit for they rest from their
 their labour ev'n so faith y^e spirit for they rest from their

labour A = = = men Amen A = = =
 labour A = = = men A = = = men A = = =
 labour A = = = men A = = = men

= men A = = = men
 = men A = = = men A = = = men
 A = = = men A = = = men

The end of the
 first Volume



from
from
from
from
their
their
their
their
a =
ad of the
Volume





Royal
Academy
of Music
Library

